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TWENTY-SEVENTH ANNUAL REPORT

1921

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PROGRAMME

TWENTY-SEVENTH ANNUAL MEETING

TUESDAY AFTERNOON, MAY 3, 3:00 P. M.

General Session, Bradley Hall
Chairman—Mr. C. A. Bennett, Manual Arts Press

Music ..... 15 minutes
Chorus, 100 boys from Elementary Public Schools

Address of Welcome ..... 15 minutes
Mayor Elect, Victor P. Michel

Address—Peoria's Interests in the Western Arts Association 15 minutes
A. W. Beasley, Superintendent of Schools

Address—Welcome to Bradley Institute 15 minutes
T. C. Burgess, Director

Address by the President ..... 30 minutes
President Ruth Raymond,
Head of Dept. of Art Education,
University of Minnesota

TUESDAY EVENING, 7:00 P. M.

Informal Reception
Administration Building, 300 N. Monroe St.
Tendered the Western Arts Association by the Peoria Teachers' Club, Miss Minnie M. Peterson, President.
Music furnished by Grade School Orchestra.

GENERAL SESSION

Address—Social Objectives of Art Instruction 45 minutes
Dr. Ross Lee Finney, University of Minnesota

Address—More Artistic Communities in Illinois 45 minutes
Prof. R. E. Hieronymous, University of Illinois

WEDNESDAY MORNING, 9:00 A. M.

General Session, Bradley Hall
Chairman—Mr. A. F. Siepert, Dean of Industrial Teacher Training, Bradley Institute

Music—Organ Recital .....15 minutes
Franklin Stead, Director of Bradley Conservatory of Music

Industrial Art in Duluth Public Schools,
Moving Pictures .....30 minutes
Mr. James A. Starkweather, Ass't Superintendent,
Duluth Public Schools

Address—Reconstruction of American Recreation Through Art .....45 minutes

Mr. Dudley Craft Watson, Director Milwaukee Art Institute

Gallery Talk on Exhibits, Bradley Gymnasium 11:00 to 12:00
Mr. C. A. Bennett

WEDNESDAY AFTERNOON, 2:00-4.00

Art Round Table

Bradley Hall

Chairman—Miss Estelle Hayden, Director of Art,
Public Schools, Des Moines, Iowa

Address—New Uses of Art in American Play
Mr. Dudley Craft Watson,
Director of Milwaukee Art Institute

Address—Cleveland's Children and Cleveland's Museum
Miss Anna V. Horton, Cleveland Museum of Art

Address—A Scale for the Measurement of Drawing Achievement
Miss Gertrude L. Cary, Supervisor of Art Education,
Duluth, Minn.

Sight-Seeing trip as guests of the city of Peoria, 4:00 to 5:30

WEDNESDAY EVENING, 6:30 P. M.

ANNUAL BANQUET, 6:30 P. M.

First M. E. Church, Corner of Perry and Hamilton Blvd.
Toastmaster—Prof. S. J. Vaughn, University of Illinois
Music furnished by the Peoria High School Orchestra
Brief Informal Speeches
A performance by the Peoria Players, 8:30 p. m. at The Peoria Women's Club, 301 N. Madison St.

THURSDAY MORNING, 9:00 A. M.

Manual Training Round Table
Bradley Hall

Chairman—A. G. Bauersfield, Supervisor High School Technical Work, Chicago Public Schools

Address—Tests and Measurements in Relation to the Objectives of Manual Training
Dr. C. A. Prosser, Director Dunwoody Institute

Address—Can Manual Training and Vocational Education courses be Profitably Given in the Same High School?
Wm. J. Bogan, Principal, Lane Technical High School

Address—The Instructor, the Course, and the Job
A. F. Siepert, Dean of Industrial Teacher Training, Bradley Polytechnic Institute

Discussion: Carl F. Cotter, Director of Manual Training, Toledo, Ohio
Chas. W. Sylvester, District Director, Federal Board for Vocational Education

THURSDAY AFTERNOON, 2:00 P. M.

General Session, Bradley Institute

Chairman—Miss Ruth Raymond, President of the Association

Dancing ..... 15 minutes
Pupils from Margaret Anne Coleman's Dancing School

Address ..... 60 minutes
Dr. C. A. Prosser, Director Dunwoody Institute

Brief Business Session with Dr. Prosser as Organization Advisor, Appointment and Reports of Committees, etc.

Gallery Talk on the Exhibits 3:30-5:00
Mr. Dudley Craft Watson, Director Art Institute, Milwaukee

THURSDAY EVENING, 7:30 P. M.

General Session
Peoria Women's Club, 301 N. Madison St.

Chairman—Miss Florence Fitch, President of the Council

Music—Peoria Teachers' Club—Glee Club.....15 minutes
Mrs. Anna Lucy Smiley, Director

Illustrated Lecture, Our Modern American Coins and Designers .....1 hour
Rilla Evelyn Jackman, Director of Art Department, Syracuse University

Exhibit of Living Pictures.....1 hour
Homer G. Davisson, Fort Wayne, Indiana

FRIDAY MORNING, 9:00 A. M.

Home Economics Round Table

Bradley Hall

Chairman—Miss Jenny Snow, Supervisor Household Arts, Chicago

Address—Fundamental Principles Underlying the Teaching of Foods

Geraldine S. Hadley, Dean of Home Economics, Bradley Polytechnic Institute

Address—Content of a Household Arts Course in Food
Hester Ann Allyn, University of Illinois

Discussion: Led by Miss Peterson, Peoria Public Schools

Address—Care of Textile Fabrics
Mrs. Elsie Page, Lucy Flower High School, Chicago, Ill.

Vocational Education Round Table

Address—Content of a Household Arts Course in Clothing
Emily Frake, Parker High School, Chicago, Illinois

Discussion on Clothing, led by Miss Case, Peoria Public Schools

Address—Project Work in Home Economics for High Schools
Ivah M. Rhyan, Indiana State Normal School, Terre Haute, Indiana

FRIDAY AFTERNOON, 2:00 P. M.

Vocational Round Table

Bradley Hall

Chairman—Prof. George F. Buxton, Indiana University

Address—Recent Developments in Training Instructor Foremen and Leaders for Foreman Classes
D. J. MacDonald, Professor of Vocational Education, University of Cincinnati

Address—How to Teach a Trade
R. W. Selvidge, Professor of Vocational Education, University of Missouri

Address—The Use of Instruction Sheets in the Hammond Vocational Classes
Fred S. Barrows, Vocational Director, Hammond, Indiana

Address—Can the Public Schools Prepare for Occupations in the Field of the Fine Arts?
Charles A. Bennett, President of Manual Arts Press, Peoria, Illinois

Address—A State Program for Part-Time Education
H. G. McComb, State Supervisor of Trade and Industrial Education for Indiana

FRIDAY EVENING, 7:30 P. M.

General Session

Peoria Women's Club, 301 N. Madison St.

Chairman—Miss Lester, Supervisor of Art, Peoria, Illinois

Music—Violin, I. L. Tello.....15 minutes
Bradley Conservatory of Music

Illustrated Lecture—Design in Public Schools.....45..minutes
Mr. Kissack, Supervisor of Drawing and Manual Arts, St. Louis, Missouri

Demonstration—Art in Its Relation to Dress and Millinery with Living Models .....1¼ hours
Miss Elizabeth W. Robertson, Harrison Technical High School, Chicago, assisted by specialists

Business Session—Chairman: President Ruth Raymond.
Annual Election of Officers and Reports of Committees.

SATURDAY MORNING, 9:00 A. M.

Printing Round Table

Bradley Hall

General Topic—School Print Shop Products

Chairman—Mr. Harold Gossett, Printing Instructor, Indianapolis, Indiana

Address—Social Phases of Industrial Arts
Dr. Ross L. Finney, University of Minnesota

Address—Typographical Products of a School Print Shop
C. W. Hyde, Printing Instructor, School No. 52, Indianapolis, Indiana

ADDRESSES OF WELCOME

WILLIS EVANS

SECRETARY OF THE ASSOCIATION OF COMMERCE
PEORIA, ILLINOIS

Mr. Chairman and members of the WESTERN ARTS ASSOCIATION, I have come here to take the place of our Mayor, Mr. Victor Michel, who was unable to be here. I am glad of the opportunity to welcome to Peoria those who are interested in art. Art is important in building any city. Peoria believes in those things which contribute to city building and we are continuously working at building the city of Peoria. It is the spirit of the city of Peoria to do things. The Association of Commerce is not organized for the sole purpose of bringing factories here. We have adequate proof that by paying attention to the finer things, we are able to build a city that we are proud to live in. We believe in the indirect process of building our city. I can cite you many examples. A large manufacturer after going through forty-six cities looking for a place to locate his factory came to Peoria. One of his reasons was the fact that he could manufacture his goods cheaper here than in any other city he visited. But in locating here, the President of this large concern inquired about three things: "Have you adequate parks? Have you good schools? Do you pay attention to art?" We told him we had six hundred acres laid aside for parks. We showed him our magnificent school buildings with their three million dollar Proctor endowment, and our Women's Club, the first women's club in the United States. We told him of our interest in art, of how we had brought Grand Opera to Peoria, the first year at a loss of $10,000. I told him we did not get discouraged and brought back the Grand Opera company the second year. When we got through, he said, "I am satisfied that you have a real city in which I can live and raise my family."

It is my great pleasure to represent the Mayor of Peoria and to welcome you to the city of Peoria, and I hope each and every one of you will enjoy your visit here.

Dr. Mitchell made a short address in place of Mr. Beasley, Superintendent of Schools, who was sick.

DR. MITCHELL

Mr. Chairman and members of the Western Art Association: This seems to be a sort of an afternoon of substitutes. After Mr. Evans' talk there is very little for me to tell you. The lady who called me yesterday over the telephone promised

to write my address but she failed me, and I presume I will have to say something of my own.

I am not an artist. I do not know the functions of your organization. But I do feel that the American public should become more interested in art. The ordinary life of the American has been too commercial. I feel we are too much like William Hale Senet when he said that he had as much music in his soul as Caruso but he could not get it out. I feel that these things must come through our public schools. I think the earlier education of our boys and girls in our grade schools should give particular attention to interesting them in art. I want you to know that I think all you who are interested in art are doing a great work in educating the people. If there is anything that we can do to make your visit a pleasant one we shall only be glad to do so. I bid you welcome to the best city in the country.

DR. BURGESS

I do not know what the framers of this program had in mind in selecting three persons to give the address of welcome. They may have read of the Triple Alliance or a prediction that the year 1921 is a great year for triplets. It is, however, a tangible proof that you are thrice welcome to the city of Peoria.

Many of you here who are interested in art have visited the land of Greece. You will recall its wonderful mountains and valleys, its sea coast, and the beautiful sky above the mountain ranges, and especially Athens, so beautiful that it still retains the title given to it by the ancients, the City of the Violet Crown. If these wonderful sights had something to do with producing art among the Greeks I do not know why the city of Peoria should not produce some great artists. You will have an opportunity to see some of the sights of our beautiful city and its surrounding country with your own vision, and I surely hope you will all avail yourself of the opportunity.

You are meeting at Bradley Institute after being away from our city for twenty-two years. We hope you will not wait so long before visiting us again. Here at Bradley Institute one of the most promising features of our work is our manual training and domestic art. I want you all to visit our shops as I know there will be many points of interest to you. We feel that it is an important work and we have made many improvements in our shop equipments.

The starting of a convention is like launching a ship on its voyage and so it is my pleasure, as Director of Bradley Institute, to wish you hearty welcome and a prosperous voyage.

PRESIDENT'S ANNUAL ADDRESS

RUTH RAYMOND

UNIVERSITY OF MINNESOTA
MINNEAPOLIS, MINNESOTA

A large ostrich egg once appeared in a barn yard. A rooster, rising early, as was his wont, discovered it with astonishment, and by dint of much effort succeeded in pushing it into his own harem. When his hens gathered round it, he thus addressed them: "Ladies, this is not to be interpreted as, in any sense, a criticism of your past efforts. It is merely to show you what is being done in other quarters."

The chief value of a convention, such as the one beginning today, lies in the opportunities it offers for learning, "what is being done in other quarters." To have profitable lessons for us, these quarters are not necessarily remote. Some of us with peril to the architecture of our features, are keeping our noses so close to the grindstone that we are unaware of the things that are being accomplished by teachers in our own specific fields. With a conscientiousness praiseworthy, though mistaken, we are working so hard at our own little task that we lose our sense of its proportion to the general task of education. We are in need of the ostrich egg to remind us of the bigness of the entire problem, to startle us into re-evaluating our work in terms of the whole.

Not only have we a tendency to lose sight of the relation of our problem to the general educational problem, our near-sighted attention to our own task robs us of standards for the evaluation of our achievements. Even manual training men have a trace of—shall we call it the material instinct—which magnifies the value of that which is our own. The work of my eighth grades is worthy of many clucks of satisfaction, so long as I do not see the accomplishments of other eighth grades, or play with psychologically tested scales of eighth grades possibilities.

On the other hand, I may be one of those self-deprecatory hens that needs reassurance by comparison with other exhibits, that my accomplishments are really worth while.

"Other quarters" may mean other departments than our own in the group of fine and industrial arts. We artists are ashamed that we do so little handling of material in the workshops, or we that construct are ashamed that we spend so little time testing our products by art standards. But we are all a little like Jake Slocum. You remember, he was asked if he were not ashamed to lie in bed so late in the morning. He re-

plied, "Oh, yes, but I'd ruther be ashamed than get up." No! We are so ashamed that we are going to get up. We hereby register a vow to spend much time during this convention in the exhibitions which we had no hand in sending, and in attendance at round tables other than our own. The program has been planned so that each round table may be a "general session" with a full attendance of our members. The addresses will all be of interest. The less familiar the material they deal with, the more they will enlighten us as to topics allied, if not identical with ours. We will each try to get out of his own little corner in the barnyard. Yea, verily, we may leave the fine and industrial arts barnyard entirely sometimes this week—even if thereby we are disillusioned of our belief that it is our pet rooster that crows up the sun. While pointing out this illusion, I am far from minimizing our potentialities for calling up the new era. Before I am through today with my claims for art education (including all of our arts in that title) you may accuse me of being over-sanguine that we possess the kind of dynamics needed to set this world rolling on its way to a happier epoch than the hatred-blackened one in which we are still enshrouded.

In the February number of the Atlantic Monthly, Dr. Hugh Black calls upon us to cast aside our pessimism regarding the present world situation. He admits that we have had a rude awakening from our noble dream that the armistice had put out the fires of hell in Europe. But "only amateur psychology", he says, "would expect a paradise regained from the mere cessation of war." To quote his article—"The fallacy underlying much modern pessimism is due to a form of what may be called the static illusion. The ideal of the pessimists is always a state, never a becoming. They seem to have thought that the world could issue out of such a tempest with a simple and placid peace. They were victims of the millennium mirage; and when the mirage evades them, they rage at the world."

We must admit that the mirage has evaded us. We still find tempest in the regions of international relationships, ominous storm rumblings in the economic relationships. But instead of bewailing the absence of the millenium, let us help its "becoming." How can thinking man expect discord to be exorcised from the international relationships while it still holds sway in the hearts of men? And how can discord be driven from the hearts of men save by the spiritual army of truth, righteousness, and beauty under whose banners all educators are enlisted. Isn't it time that we consciously assumed the stride of this forward-marching host? During this week that we spend together can we not listen to those who may

help us get our marching orders, throw our minds open to the stimulation of enthusiasm for a great cause, unite our hearts to learn our goal, and then with all the will which we can muster, lead our school battalions toward it?

What is our goal? Browning's Paraselsus contradicts his satrical advice to the timid "Look one step forward and secure that step." I fear we sometimes move in the halting gait fostered by the one-step look. What are our objectives? Perhaps some of those of the fine arts field with which I am most familiar will be typical of all our departments.

We have objectives worthy and unworthy: to get clever drawings for exhibition; to keep children busy and out of mischief; to make our subject an interesting bait to keep them in school; to placate manufacturers who demand that we build up skills of immediate use to them; to discover the children of special ability and make them a permanent industrial asset to our country; to stimulate production of artistic commercial articles, by raising standards of taste; to develop habits what will make for the constructive expenditure of that leisure which we anticipate for all classes. We are striving to stimulate observation, to develop skills, to establish attitudes, to arouse enthusiasms, to build ideals.

If our objectives are worthy, they are steps toward the goal of all educational processes. We will walk straighter if we look toward the goal. Is it possible to agree upon one?

The whole trend of evolution seems to be in the direction of adaptation of the organism to its environment. The pragmatists are showing that, in the case of man, the modification is effected by the organism upon the environment rather than in the reverse way—but it is still a case of adaptation.

Let us say that the function of education is to hasten and perfect the process of giving man a citizenship in his worlds. I use the plural advisely. Man has but a limited citizenship if his freedom does not extend to the realms of matter, mind, and spirit. We are beginning to realize that he is only a denizen, not a citizen, of each of these worlds till he learns to interpret them through his social contacts. He must learn to demean himself as a member of a social world.

If all education is striving toward the goal of the adaptation of human beings to their worlds, physical, intellectual, spiritual, and (uniting all these) social—what functions are we of this association best fitted to perform?

I believe we will yield the scientists their claim that the subjects they teach do most to adapt the individual to his

physical environment, but there is much that we can do. Great realms of nature are opened up to our pupils through the ministry of our sense training, and through representation we clinch the psychological results of observation. Can the scientists give greater familiarity with substances than we do with our manipulating of them? The pragmatists approve the lessons our industrial arts teach of man's ability to modify his environment—to make his world. And our pre-vocational training helps our children to relate themselves to the socially-tinged physical world which is met in earning a living.

I question whether our subjects are preeminently fitted to adapt our pupils to the world of the intellect. They add interest and color to the pursuit of purely intellectual values. In a realm of their own they train judgment. Through design, they give appreciation of abstract relationships. They clarify mental images as does oral or written language. They give empirical knowledge of the relation of cause and effect. They involve, or correlate them, many processes that are purely intellectual, but their chief function lies in another world,—the philosopher Bergson is leading thinkers to believe a no less important world.

It is in the vast, uncharted regions of the emotions and the intuitions that the arts may prove the guides. In the past era the intellect has been the reigning god. At his high behest science has bowed and has effected the marvels of the world of today. It is due to thought, the predictive element in consciousness, that man has been enabled to conquer his physical environment and make it adapt itself to his will. Thought and will have created that world which the lurid war-flames photographed upon our mental retinas. But, alas! we cannot be satisfied that the world of their creation is "very good."

A group such as the Western Arts Association is of all groups the least willing to accept, as the only world, one that affords no sanctions for the "higher values." Our conduct is shaped, in personal and professional life, by those ideals which intellectual processes can not validate. It has been pointed out that thought is by its nature and evolution, partial and incapable of doing more than pointing to such concepts as "the infinite," "unity," "eternity."

Pierre Janet's theory of the origin of thought as quoted by Professor Conger, may interest you. In the dim past, there was evolved a superior beast in whom the impulse to attack its prey was inhibited and "exploded" in a "cry" to the pack—the first language thus, the result of conflict, was inhibited action. Similarly, thought, again the result of conflict, was inhibited speech. Hence in thought from its beginning has been

the duality, resulting from struggle and inhibition. In thought, therefore, the thing selected necessarily stands out against a background of all in the universe which it is not. Good implies the postulate of evil, light that of darkness, harmony discord. Thought imposes its bounds and limitations by its essential quality. The limitless becomes mutilated into the partial by thought's very act of selection. Thought is only a part of life, and life, the embracer of thought, is greater than thought itself. It has been said, "We cannot prove the truth of eternity by thought, but we can live as though eternity was true." It is in this great realm which thought cannot circumscribe, this realm whose reality has been claimed by poets and sages, that art is the language. The art language is the expression of the individual's gropings after the ultimate unity. It is the embodying of vague intuitions of the infinite. It echoes aloud the faintly heard spiritual harmonies. It is communion with the divine, through aspiration toward the all perfect, the "one altogether lovely." It vibrates to the rythms of creation and partakes of the creator's joy. It breathes out all the inner harmony that has been achieved in unison with the universal harmony—and it breathes it out to share it with fellow beings, for art is essentially social—it is, in very fact, a language. And as every human being, however unconsciously, is born into the realm of spiritual apprehensions and values, we may claim that art is a universal language. In his Introduction to the Lyrical Ballads, Wordsworth makes a plea for this language of the heart. "The man of science seeks truth as a remote and unknown benefactor, he cherishes and lives it in his solitude: the poet, singing a song in which all human beings join with him, rejoices in the presence of truth as our visible friend and hourly companion." What is true of the poet is equally true of all real artists.

Mankind only lisps this art language as yet. It has taken aeons to develop that wolf-cry-to-the-pack into the complicated system of through transfer which modern intelligence controls. It may take aeons to develop a satisfactory means for the communication of mankind's impressions from the great world of spiritual values. But I am convinced that "Peace on earth" awaits the development of some means of communication between individuals of their sense of the ultimate beyond the limitations of thought. It is thrilling to think that this new language may be developed in the field in which we are now engaged.

In the history of the evolution of the human being from the beast, two great events stand out; the discovery of fire, and the invention of language. The conquest of nature, physical adaptation, begun with the mastery of fire, is almost com-

plete. We had hoped that, through language, the social adaptation of man was being perfected. But the world war has shown us that that goal still beckons from a great distance. The social environment is not conquered. Physical contacts will not bring the result. Intellectual successes have not done so. Sympathy, which unites men lies in the realm of emotions, imagination, intuition.—our realm. The thought humbles us. How far we are ourselves from apprehending universal harmony, though we are daring to direct the attention of our students to it! How inadequate is our expression of such faint apprehensions as we have! How we dull our intuitions with materialism while we offer to those that ask for direction to the significant beauty hidden in form the empty husk of form itself! Truly we are unprofitable servants! And yet, are there many groups to which this country of ours might more appropriately look for leaders in a crusade to establish "brotherhood of man?"

I have wandered a long way from the barnyard. Perhaps it is only a dream that we possess the key to a language which shall prick the imagination of men to understand each other on the side farthest from the beast. Perhaps while we dream it we are neglecting the "next step" onward. But I could not find joy in the teaching of design and composition if I did not feel that the harmonious relationships established in color, line, and mass were clues to a more significant inner harmony, and a means, halting enough, but still a means, of transfer to the imaginations of other human beings—and hence of high social value.

Let us consider some of the possible social values of our language. If Janet was right, the first wolf-cry—that beginning of language—was a substitution for an inhibited, instinctive impulse. I am hoping that the language of the spiritual realm of which we are dreaming may have a different evolution—free from the limitations of the duality imposed by struggle. Nevertheless, the several worlds in which each individual dwells overlap and interplay. In the realm of intellect and will, there are now inhibited impulses finding pathological outlet for which our art language would offer worthy egress. Freudian paychologists are analyzing our pent-up American nature and finding in our Puritan ancestry the clue to our artistic futility. Should we as teachers of the arts unite to furnish our pupils channels of expression, we could help to establish in them a normal mental attitude.

It is idle to speak of channels of expression without considering what is there to express. At this point many of us are foiled. It takes keen and sympathetic insight to discover the

hidden kinship with eternal things which we would like to help our pupils recognize in themselves.

If we seek to stimulate in them the finer emotions worthy of expression, we will find encouragement in Dr. Bonser's statement:—"In seeking for this common denominator of experience in establishing common ideals, I submit that the same great appeals made to men and women of culture by the best products of man's creative genius are universal. The same masterpieces of literature, art, and music which stimulate appreciation, aspiration, and deeds of service among men and women who practice law, medicine and theology appeal just as strongly to men and women who practice in woodwork, metals, or textiles when these masterpieces are presented to them aright. When dramas or concerts of a high order are offered in the New Theatre, or the Metropolitan Opera House, or in the parks especially to the people of industrial and commercial vocations, our newspaper editors manifest surprise that these people are so appreciative, and so uplifted. It would only be surprising if they were not. The distribution of human nature in its fundamental elements is democratic."

Are we psychological enough to recognize the fundamental elements in human nature? Are we intelligent enough along sociological lines to know what we mean by "democratic?" Perhaps we would do well to postpone our summer plans for acquiring new techniques or furnishing up rusty ones, and, instead, sit at the feet of some philosopher, or sociologist, or psychologist who can broaden our vision.

A true philosopher might open up to us the immensity of the universe, and help us to find our place in the great whole. A true psychologist might help us to understand our own mental workings and those of our pupils, so that we could make wise substitutions for native impulses. But perhaps we need most the friendly offices of the true sociologist. He has so much to teach art teachers—and not the least of his lessons is that the social cleavage which is stratifying our society demands some means of communication for man's likenesses to offset their obvious economic differences. He will tell us much of the maldistribution of wealth and the class barriers which economic conditions impose—but he can show us how our industrial education, as Dean Russell expresses it, "may be cultural in the best sense, a course calculated to put the child in possession of his inheritance a sa human being", a leveling idea since this heritage is one in which all may share.

At these meetings we have discussed many phases of our problems—we have discussed art for art's sake, the arts for their educational value, the arts for their commercial value.

It is time, I think that we should discuss the arts for their value in the training for citizenship. It is this viewpoint that Dr. Finney will present.

If Dr. Bonser is right in finding "the common denominator of experience in the appeals made by the best products of man's creative genius", we are especially interested in the means at our command for exposing our pupils to the influence of the great masters. The art museum as an agent of this kind will be discussed at the Art Round Table on Wednesday afternoon.

Because not all of the people will come to museums for the stimulation of the higher emotions, we must take beauty to them in the form of civic improvements and pageantry. Mr. Hieronymous and Mr. Watson are going to tell us of inspiring things in these lines. And because we believe that beauty is "not too sweet and good for human nature's daily food", we wish to show how it can be presented to the children in such intimate contact as clothes. Miss Robertson is going to show us how. Not even clothing is more universally used among our school children than is printing. We have some most interesting material to present to you in this field. I have not begun to name all the attractions on our program. Miss Rilla Jackman will teach us how beauty may become "common coin". Dr. Prosser is here to enlighten us from the richness of his experience; and there are many more. If I have succeeded in fixing your thoughts upon an educational goal ahead, and whetting your appetite for the speakers who will point the way toward it, I will leave you free to enjoy these treats in store, and consider that formidable thing, the President's annual address, ended.

SOCIAL OBJECTIVES OF ART INSTRUCTION

DR. ROSS LEE FINNEY

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One best realizes the meaning of his own work when he understands its relation to the great movements of the era in which he lives. This is true of art teachers.

This is an age of great social unrest and readjustment—greater than is usually realized, the greatest in historic times. The domestication of plants and animals long ago caused the change from hunting-fishing to agriculture-handicraft society. This change affected all the institutions of social life. It caused the shift from culture which was prehistoric, because it could leave only relics instead of records, to a culture that was historic because stable life, building, and permanent records were possible. Similarly, the recent domestication of steam, electricity, etc. are producing a civilization, as different from the agriculture-handicraft civilization of historic times as that was different from the hunting-fishing culture of prehistoric times. This is the change through which we are passing; eventually it will modify all our ideals and institutions.

Such a great change causes friction. Some classes stand to lose, others to gain. Some want the rules changed to suit the new game, to others the old rules amount to special privileges in the new game. Hence, friction, class struggle, social unrest, and perhaps revolution. To be specific, the old rules of the agriculture-handicraft regime give great advantages to capitalists; while labor seeks to change the rules. This is the meaning of the present crisis.

The problem is to make the readjustment peaceably instead of violently, to arbitrate the conflict of interest with brains instead of blood. A telic society is one that through the work of the intellect, blue prints the institutions that ought to arrive tomorrow, and engineers social evolution to that goal. This age aspires to be telic. Spiritual determinism would mean the determination of social progress by intellectual, aesthetic and moral forces. The problem of the age is to achieve spiritual determinism.

The struggle of the present crisis is between capital and labor, between amassed wealth and the property-less class. To prevent the issue being fought out, the middle class must arbitrate. The middle class program should be to bring both contending classes into the great middle class.

On the surface of things this would appear to be a process of external change, such as redistribution of wealth through

legislation, But upon inspection, it appears to be a spiritual enterprise, a mark of the intellect and the conscience. The essential characteristics of the middle class are not primarily wealth status, but ideals; faith in our institutions and their progressive improvement; pride in work of hand and brain; the quest of knowledge and science, moral integrity and religious faith, frugality and the simple life, and the use of wholesome recreations. These must be deepened and extended in the mind of every member of the middle class; faith in them extended to the classes of wealth at the right and the property-less masses at the left. This will make middle class men and women of all, and when we are all spiritually fused together into a great all-inclusive middle class, irritating differences of wealth and opportunity will resolve themselves. This is the sort of spiritual determinism we need to set in operation to cure the social unrest and negotiate the present crisis. It is by this realization of our spiritual resources that we can make our society telic and avoid a bloody conflict of classes in the present crisis.

This calls, in the concrete, for a great forward movement in education, with new aims and objectives, it requires a great moral regeneration and religious awakening, it means a renascence of art and the popular uses thereof.

Art in particular has a potential service in the social crisis and the new regime that few people dream. ..Art in a democratic sense of beautifying common surroundings, and utilizing good music, art, literature, etc. in common recreation. The function of art is first to set forth great national ideals, second, to lift the moral level by diverting attention from vice and by giving expression to the best emotions, and third, to increase the joy of life. Such use of art can greatly increase the personal happiness of the masses, their community of interest and mutual good will. The popularization of art is thus an important means of promoting social peace and harmony.

It is from the standpoint of these considerations that teachers of manual training, domestic science and art are to discern their social function. These arts are a recent growth in education—a very great and significant growth.

What they really are is a part, perhaps the most conspicous part, of that forward movement in education and renascence of democratic art mentioned just now. They are less significant in what they are than in what they are becoming. Manual training as now practiced is a half way stage to that coming vocational education that will universalize industrial opportunity and redistribute wealth. Domestic science is a half way stage to that new education of girls that will rehabilitate

the home by putting home keeping on a quasi-professional level; art and music instruction in the public schools is a half way stage toward that popularization of art that will revolutionize recreation, uplift morals, and save the soul of democratic peoples. This is the social significance of your work, teachers of the arts.

There was once an ancient philosopher of great spiritual and social insight, who taught that if one's life is centered in its own interests it loses satisfying significance; but that if one identifies himself with some great cause or movement for the good of humanity, his own individual life will find satisfying significance therein. You are identified with the great contemporaneous movement of deepening and enriching the spiritual life of the people, a movement which is our only hope of negotiating the present crisis peacefully, and coming through promptly to the great ideal, democratic, super-civilization of the future.

MORE ARTISTIC COMMUNITIES IN ILLINOIS

PROF. R. E. HIERONYMOUS

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"The world is not as much better," said a friend of mine to me in a letter a few months ago, "as I promised it was going to be in my four minute speeches during the war." We have all shared this disappointment. "Making the whole world safe for democracy" was a fine phrase, but it is just a little too big an undertaking. On sober, second thought it seems a more or less impossible task. "Making the community in which we live safe for democracy" seems a more reasonable undertaking and much easier accomplished. And after all the world itself will not be safe for democracy until all the communities in it are safe for democracy. The common task therefore, for us all is to do all in our power to make our particular community safe for democracy.

With increasing frequency we see and hear the word community. It is on our lips in nearly every conversation. We see it on nearly every page of every paper, religious or secular. It is in all the magazines and recent books. It is in all the good sermons, lectures, and public addresses. The reason for this increasing use of this word is that we are gradually coming to think and to act in terms of the community. Hence we have community clubs, community meetings, community schools and community churches. For this reason many organizations are coming to take on as their chief function community activities. Commercial Clubs, Associations of Com-

merce, Civic Leagues, Womens Clubs, Parent Teacher Associations are coming to find a common ground of activity in the community giving them their existance.

The significant change that has taken place in secondary education, for example, in this generation has been the extension of the district beyond the towns and cities, into the country, so as to include all the people living in the community. With the enlarging of the boundary of the district has come the advancing course of study. The school has thus led the way in very many cases not only in recognizing their community as the proper unit but also in giving to it new life. The school house has thus become the Community Center.

Here and there community leaders prefer to establish an independent community house in which center the chief activities of the community. In still other cases the church assumes such leadership and itself becomes the Community Center.

But the center itself, whatever its home may be, is not so important as community activities, themselves. In any case it is essential that the forces of the community should be united in a common program for the general good. The goal in all cases should be to improve the conditions of living.

Good roads, public health, supervised play, better schools, adequate housing, improvement of home conditions, strong churches—all these and more must find a part in any comprehensive plan of community building.

But our particular problem tonight in this association is that of making a more beautiful community in which to live. I have been asked to state explicitly just what is being done in this direction here in Illinois.

The better community movement of the University of Illinois seeks to set forth a constructive program for the communities of the State. The enrichment of the community is not laid on from without but evolved from within. The natural resources and native talents must be utilized in bringing about any real advancement. That form of help from without is best which enables the community to help itself.

Perhaps the best thing that has been done in the last year and a half in this Better Community movement has been the formation of the Art Extension Committee. This was done after a brief survey revealed the fact that there was no existing adequate organization for dealing with the question of art in the common life.

The purpose of this Art Extension Committee as stated in a recent message to the general public is to assist in making

art a more potent elevating force in the lives of the people of the state of Illinois. It aims to help the people to discover beauty in nature and to enjoy it, to recognize beauty in art and to appreciate it, and, to stimulate the production of beautiful things.

In pursuance of this policy the Committee has prepared and now has in circulation three exhibitions:

1. An exhibition of oil painting consisting of twelve small canvasses by some of Illinois' leading painters, including Ralph Clarkson, Walter Ufer, Oliver Dennett Grover, Frederick M. Grant, Charles Francis Browne, Carl Krafft, Pauline Palmer, Jessie Arms Botke, Lucy Hartrath and William Clussman. Small paintings were selected so as to reduce the cost of transportation. They constitute a valuable exhibition for a small community that cannot afford larger exhibitions. These paintings are especially suitable for hanging on the walls of homes of average size, and it is very much desired that some of them be purchased during the season and kept where they may constantly give their messages of beauty. Moreover, such purchases would enable the Committee to retain the co-operation of the artists who have generously loaned their paintings for use in the exhibition this year.

2—The exhibition of photographs of the work of Illinois sculptors and of monuments in Illinois consists of fifty-seven carefully selected prints donated to the Committee by Lorado Taft. They are accompanied by a manuscript which includes a section on "Information about the Sculptors and their Works" prepared by Mr. Taft. The purpose of the exhibit is to develop interest in sculpture and, as Mr. Taft says, "to make Illinois better known to herself."

3—The exhibit of landscape plans consists of twenty-three drawings, some large, some small, covering a great variety of subjects. The purpose of the exhibit is to arouse interest in the art of landscape design. More especially it is intended to show how small towns, homes, and farm house yards as well as large estates, how country school yards as well as city school grounds, how town squares and odd corners of land as well as large parks, may be made more beautiful through the application of the art of the landscape architect and the landscape gardener.

The cost of each of these exhibits to the community using it is $2.50 plus the transportation cost from the last place exhibited. Dates are usually arranged so that an exhibit may remain in a given town from four to six days.

The Committee also has available manuscript lectures on THE FIGURE IN GREEK SCULPTURE: 1. The Archaic Period. 2. The Transitional Period. 3. The Golden Ave. Fifth Century. . The Golden Age, Fourth Century. These lectures have been prepared especially for the Art Extension Committee by Miss Katherine Morris Lester and represent the type and method of study that the Committee wishes to promote. They are accompanied by twenty-five duplicate packages of prints, each package containing fifty prints. With two persons using one package it is possible to accommodate a group of fifty people at one time. The most convenient arrangement for the use of these lectures is therefore to have the audience or class seated at small tables or desks while the manuscript is being read.

The fee for this series of lectures is $1.00 plus the parcels post charges to the next place where they are to be used. All four go together in a single package, and the author recommends that they be used on four different days, not too far apart.

The Art Extension Committee now has representatives in about seventy-five communities of the State. We are most fortunate in having as our Chairman Mr. Lorado Taft, the sculptor, and as our Executive Secretary, Mr. Charles A. Bennett, manager of the Manual Arts Press, well known to all the members of the Western Arts Association. The secretary in a message recently issued says:

"The members of the Art Extension Committee recognize that the typical schools of the past generation and many of the present feed the intellect and starve the emotions, whereas, the normal human being must develop both sides of his nature in order to be a balanced individual. The arts of music, painting, poetry, sculpture, dancing, acting, architecture and all the space arts and crafts help to feed the emotional life as well as to enrich the intellectual life. More and more these are coming into the schools; and consequently, more and more they will come into the after-school life. But the process of feeding the emotions, is not confined to the schools, nor can it be. The whole environment, as many know to their sorrow, is constantly acting upon them. Nor is it confined to the years of the school period; it goes on through out life. It is therefore of importance that the stimulating influences of a community should be of the right kind. Especially whatever influences guide the emotions upward toward the finer things in life should be fostered in every community, and one of these, and a very potent one, is love for the beautiful—the beautiful in

form, in color, in sound, in rhythmic action, in symbolic representation. It is just this desire to guide and enrich the lives of the present and future people of the State of Illinois that is behind the work of the Art Extension Committee."

The Committee deplores the prevalence of unsightly bill boards but encourages and promotes in every possible way artistic bill boards and other forms of advertising. Local organizations are in many cases helpful in improving the appearance of committees in this way.

Street carnivals have had a pernicious influence in many places throughout this and adjoining states. In some cities where permission has been refused to these carnivals some local organizations or orders have been given a per cent of the proceeds if they would get such permission and boost the carnival. The committee recognizes that a tirade against these carnivals is not sufficient. That is negitive. Positive action is needed. The committee strongly recommends pageants, masques, or other forms of dramatic entertainment to take the place of these miserable carnivals. The latent talents of the people of the community should be developed. Self expression properly cultivated and directed may advance the deeper interests in providing wholesome artistic forms of amusement and entertainment.

These are but a part of the plans of the Art Extension Committee to enrich the common life. While these plans are primarily for the State of Illinois, the Committee is glad to co-operate in such ways as are possible outside of Illinois and to help in shaping similar plans for other states. Our common task is to make a better, more beautiful community in which to live.

RECONSTRUCTION OF AMERICAN RECREATION THROUGH ART

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Art must be made an essential part of education. We are all apt to be short sighted. We still have many people who believe Art is but a necessary evil. We must arouse interest in our great recreational problems and then show that through the arts industrial happiness is possible. My remarks are based on the experience gained from seventy-five weeks of art teaching at the Great Lakes Naval Training Station as well as ten years at the Milwaukee Art Institute. We must

bring within the fold at once the American business man and woman. We must tell them what we have to offer and we must see that economically as well as theoretically the individual has a chance to work. It seems especially difficult for Boards of Education to realize the change that is taking place.

You often know how a boy goes away ahead, almost out of your grasp before you hardly get a chance to teach him the fundamental principles. You can not hold him back, he does some wonderful thing that is spontaneous self expression. This is the secret of America's success. A great change has come since the war, and through it art has advanced wonderfully and I believe we can look forward to it as one of the main essentials of education.

Why was it we teachers took up art? An inherent desire for self expression, that the courageous alone are able to fight for.

We cannot teach by rote any longer. That great German system of education, that stupendous mechanical power of thought arrangement, is not for us. We cannot work as machines—it is necessary to become more methodical about our use of time, and talent, and raw material, to be sure, but we must have more and more freedom in production.

There isn't a day goes by without some child doing something startling, and he passes out of our teaching almost before we know it. Are we to cramp his thought into ours or give his thought wings to fly far beyond ours? We can easily get the home maker, factory worker, banker, lawyer interested in art. They do not know what to do with their leisure time.

The world is fast advancing materially. See what we have accomplished the last hundred years. The citizen of a democrary has more at his command today than the powers of an autocracy had a hundred years ago. Machinery is advancing so fast that it will not be long before no man is allowed to work over eight hours. What will they all do with their time the other sixteen hours? They now go to the movies or out for a ride in their automobiles. What would the people do if it wasn't for the movies? But these cannot satisfy long, and surely cannot be an outlet for the individual talents, the divine heritage. People must work with raw materials, beautify their homes and the entire world.

Take our foreign born citizen, he refuses to peddle his art on the streets any longer, his wife refuses to wear old clothes, he wants to be American. They want to go to the movies because Americans go. They do modern dancing, shimmy-

ing, not folk dancing. Is their American home equal to their old world home? With real art, music, etc.? How many make music? They go to the movies or play their victrolas.

I do not altogether despair of the movies, they reproduce everything from African customs to life at the North pole. There is hardly a thing on the face of the earth that has not been photographed. I understand the movies are now going to produce the hidden secrets of China. When the student of history or geography wants conclusive, immediate knowledge, he can go to the movies. Yet there is some danger to true living in this. Already we have taken bits of all the wrold and tried to incorporate them into our daily American life. Take the present craze for period furniture. Does such furniture belong to us? Are we comfortable with it? The Governor's room in the beautiful new capitol of Wisconsin is a composite reproduction of three rooms of the Doges Palace of Fifteenth Century Venice. I think this room must be a hindrance to our governors. They cannot get down to Wisconsin work in this room.

The home today is made up of foreign pictures, rugs from old countries, everything from the whole world. I think the climax of this is an example in Kansas City. A wealthy man's daughter went over to France as a nurse, and there fell in love with a wounded soldier. She nursed him at a chateau built three hundred and forty years ago. When they came back to this country, they became engaged and the father asked them what they wanted for a wedding present. They did not know, but kept talking about this chateau, so he decided to reproduce it at a cost of over a million dollars to the last detail, door knobs, buttons and everything. I will venture to predict that they will not live in it long but will give it to Kansas City as a museum.

One of our immediate problems is to devise recreation for hundreds of thousand factory workers. Some of them raise gardens, but become discouraged when after working hard, they can buy the produce in the market much cheaper. The factory worker wants luxury. His home now has pure water in abundance, steam heat, electric power. In 1911 Buckingham Palace got its first steam heat.

There will not always be servants in the world. They too are being educated. There are now electric washers for dishes, electric machinery for farms. When a farmer wishes to cut down a great tree, he puts his horizontal saw on his tractor and it is down in fifteen minutes.

The world even now has endless time to waste. There is a large moving picture house in Chicago six and one-half miles from the heart of the city. They have 25,000 people every day, or an average of 175,000 people a week. This theatre was put up at an enormous cost and rivals the Paris Opera House in its appointments.

We must educate the people to be interested in producing art. 'If one is decorating his room or doing over his curtains, how surprised he is when the clock strikes one A. M. In this is genuine recreation.

The home should become a playroom work shop. The community should have its theatre for spoken drama, and above the school schould be the laboratory for self expression in designing, painting, modeling, composing, writing, and playing. The drawing teacher, craft teacher, manual training teacher, music teacher, teacher of oratory, teacher of dancing is the missionary to the community, to the home, to the child. Through his powers and leadership will America find happiness, national pride, community contentment ,and individual prosperity.

THE MISSION OF ART EDUCATION IN THE PUBLIC SCHOOLS

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As never before the American people are turning their attention to education as the ark of their deliverance. The high cost of living, our huge national debt, the swelling budget of national expenditures, the rising tide of taxation, our lifting standards of education—all of these things have centered our attention upon two problems: how to get better education, and how to make every dollar spent in education purchase more and better training.

No form of education, general or vocational, can escape this interest or this scrutiny, and no exception is being made or will be made of art education. Hence, there is a very great necessity that here and now teachers of art subjects in private and public school work, and in colleges and other higher institutions of learning, should give very careful consideration to the aims of art education and to the ways in which these are to be gained.

Only by this method will it be possible for art training to meet the rising conceptions of the American people as to what

it shall accomplish for its students, and the public demand that all such training should be made clear cut, simple, direct, and effective in method. Personally, I believe that the whole field of art education would gain much in clearness and force if all those engaged in it could clearly recognize that there are two kinds of training in art, one of which needs to be given to all persons and the other which needs to be given only to those of special aptitude and talent.

There are two forms of education, general and vocational; and there are two forms of art training, general and vocational.

General training of every kind fits us to be intelligent consumers of the goods of life, pictures, statuary, architecture, landscape, music, clothing, shelter, food, literature, history, philosophy. Special or vocational training prepares us to be effective producers of the goods of life. All of us are consumers of things either on a low level or a higher level.

In order to get the world's work done and produce goods to minister to human comforts and desires, we break up on the vocational side into groups of people following different occupations at which we labor in order to secure the money with which to purchase goods for our own consumption and those who are dependent upon us. Through this labor we, at the same time, produce things needed by others. We exchange our labor on one thing in order to secure many things made by others.

Progress in human intelligence and refinement comes just in proportion as general and vocational training advance together. The first gives better taste, better standards, higher ideals of selection and use of products. The second gives larger skill, higher intelligence, greater efficiency in the making of things to minister to rising standards of taste.

This is just as true, if not more true, of art than anything else, in fact art education furnishes a far clearer illustration of the principle. If this be true, then the largest mission of art education for the mass of children in the public schools of the country is to inculcate better standards leading to a better selection of the things with which people surround themselves in their environment, all the way from better pictures through better household furnishings to more artistic dress.

The mission of advanced training in art, however, is to give intensive preparation to those who while they are being trained as consumers show the aptitude, the interest, the divine spark, the sense of beauty, and the skill to execute necessary for those who are to be trained as designers.

In general training in art the work of the public schools has in reality two missions. One is to educate all into better taste in the selection and use of the goods of life, the other is to discover special talent and ability so that it may be encouraged and trained to realize itself in a new design, adding to the world's store of beautiful things.

If this be true, then we have the right to ask some searching questions of the teacher of art work in the public schools. Admitting without question that training in the use of the pencil and the brush is necessary in order to discover special taste and skill, should this process of expression on paper be carried forward with the hope of developing skill on the part of those who show from the start that they do not possess it? Does the crude work of untalented people increase their interest in and their appreciation for good line, good form, good color, good finish, good adaptation, or does it have the other effect?

Should not the largest emphasis be laid, in dealing with the mass of children, or at least a larger emphasis be laid, on other forms of expression than those of paper and pencil and brush? Are pictures and paper representations such an overwhelming part of the environment of children and grown people that they should be regarded as the sole environment for which untalented children are to be trained by continued attempts to execute on paper that for which they are entirely unfitted?

Is not the larger part of the environment of the great mass of American children made up of other things than pictures and statuary? Must they not, in order to get attractive homes, gain a proper appreciation of what constitutes taste and harmony and restfulness and beauty in texture, form, and color and adaptation? Should not their home surroundings, from the exterior of the house to the adaptation of wall and floor and curtain and rug be such that they harmonize instead of conflict with each other? How can this end be gained?

If this be true and it be the mission of art education in the public schools to train children into an intelligent appreciation of beauty and adaptation to use, do we not need to lay more emphasis upon the art side of home economics and manual training? Should we not give more of the time to a study of these adaptations in the real environment of children? Taste can be given to millions of people who have no skill in execution as designers or producers. This is their heritage and if they do not receive it in the public schools they will never get it.

It is a strange commentary upon the situation in art education in this country to read about the frantic efforts of organizations of all kinds, including stores, to educate the buying public into simple standards of taste in the selection and use of materials and colors. There lies a service that should be performed by the art teachers of the public schools long before boys and girls have left school to go to work. The task is a monumental one, but the mission most sacred.

So far as training and artistic skill are concerned we need to recognize that this is a service to be rendered to the selected few. Every consideration requires the recognition of this policy. The limited funds available for all special subjects in the public schools, particularly in these days of trouble with regard to public school finances, make it necessary to center training in art for purposes of production upon those who can profit by it and use the skill gained as a wage earning asset. Money expended in training large groups of people for skill in the execution of design, when such persons have no talent, is not only public money thrown away, but it is a sad waste of their time and their hopes. More fundamental still, we need to recognize the real facts with regard to modern production.

Large scale production and division of labor in discharge of tasks has been applied to the use of design in industry just as it has to every other phase of production. Goods are not made by hand but by machines and any attempt to train a large number of mediocre designers in a wholesale way and mediocre craftsmen in a wholesale way, is a misguided attempt to prepare people for a field of employment that does not exist.

When goods are made by machines they produce over and over again one article. When this article has been well designed millions of it may be produced over and over again for human comfort and pleasure fro mthe one design.

The unfortunate thing about modern industry is that, ministering to low standards of taste in the use of goods, the thing produced is too often ugly in form and color and finish and adaptation. One need not stop to point out here the grotesque things in an age of machinery which surround us on every hand because of lack of design or the use of poor design.

One would be blind, however, if he did not recognize the rapidity with which modern industry is coming to use the services of the skilled designer for the manifold reproduction of a well designed article. Two illustrations will suffice, however, to illustrate the trend.

There was a time when each textile mill, particularly those dealing with textiles in which design of any kind was included, ranging all the way from tablescloths and carpets to silks, employed its own designer. Today most designs for the New England mills are made by a highly selected group of talented men working for one foreman in a loft on the East side of New York.

These people of special taste and skill in the making of designs vision the new pattern and produce it on paper. A jacquard attachment or working pattern is made from this design for each loom at which it is to be used. This is set up in front of the machine in the mill, the threads are strung through it and the weaving of the machine proceeds automatically to reproduce the pattern in beautiful textiles of various kinds. But the children who attend the New England schools, some of whom may have spent untold hours at hopeless training for the design, have had nothing to do with this process, nor have the workers at the looms themselves any control over the article to be produced.

These facts may be unpleasant to the enthusiastic teachers of art subjects, but they are true. It is also true that this policy of reproducing the best design made by the talented man or woman is one which has lifted the whole quality and appearance of our textiles and fabrics of every kind, giving comfort and pleasure to millions of people, and lifted our standards of taste in the selection and use of goods everywhere.

Another even more convincing illustration is furnished by the reproduction of Old World lace in this country. A small piece of costly lace is purchased by a lace factory from Europe and brought to this country as a treasure. Its design is reproduced by the draftsman at the lace factory on paper of the size to cut the jacquard. The jacquard is cut, hung in front of the loom, the threads are strung through it, and the loom guided by the jacquard proceeds to reproduce the lace more accurately than the lace maker made it by hand in the Old Country.

You may say it lacks the imperfections of hand-craft work, that it is too regular and too formal. This may be true but you must admit with me that this policy on the part of the factory has made it possible for millions of people in America to secure at reduced cost beautiful laces conceived by a master designer, which otherwise would permanently remain unknown and unused by them.

Equally important are the two services that art education needs to render to the country. We must on the one hand train the men and women of tomorrow to higher standards in the selection and use of the goods of life; in order to minister to this rising standard of appreciation we must, on the other hand, select and develop those having special talent as designers.

I do not believe, taking the matter by and large, that the public schools can hope to do any more than lay broader and deeper the foundations of better appreciation on the part of the millions of children attending the schools, while at the same time uncovering and encouraging the aspirations of those with special taste and skill. It then becomes the mission of our special art schools to give appropriate training to those selected from the mass who have this rare quality and skill. This is a tremendous responsibility and a glorious opportunity for the art school.

In a way society has committed to the art school young people possessing one of the most precious assets of our civilization, the ever lasting sense of beauty which lifts us above the sordid things of life, and the skill to execute it. Happy indeed is the art school able to develop fully this precious social asset!

Perhaps no nation in the world has set up as wise a policy as the French for dealing with this matter. All French children are trained to be intelligent consumers and appreciators of goods. When special talent is discovered in this number the boys and girls possessing it are encouraged to go forward with the work strenuously. Subsidized by the French Government, they are sent to Paris and other centers in France where their special talent is given every opportunity to unfold.

This is the reason that France was able for a century to maintain a balance of trade against us. We sold her iron ore and beef and bar copper and wheat. She sold us in return beautiful silks and lace and tapestry and porcelains. We have not arrived at the point in the development of our economic life where we realize as yet the tremendous wastefulness of the policies by which we sell to other countries raw resources in exchange for art goods. We give of our substance, never to return; they sell us brains and skill and workmanship. With every exchange we are left the poorer. They are left richer because of the ability of their designers and artisans to reproduce again and again in a better way because of previous practice things which the world wants for its comfort and pleasure.

Nor do I believe that the art schools of the country will meet this situation until their training is tied up more closely with real industry. Too many boys and girls go to art schools as embryo Michael Angelo's and Raphael's, doomed to failure because they lack the high quality of skill necessary to compete in the field of painting or of sculpture. They do, however, in many cases possess originality, initiative, and skill necessary for original design in the production of goods in some one or more fields or industry.

Even when their attention is directed toward this field, the training often lacks directness and reality because of the failure to train such people in the use of design in the special field where it is to be worked out in material.

Fundamentally, I believe that all people who are to be designers in industry need experience on a handcraft basis in the material of that industry, so that they may get what the worker calls the feel of the things and come to recognize the opportunities and limitations of the material in which the design is to be executed.

Most so-called artists are unwilling to pay the price necessary to gain this sort of experience and few art schools supply it. This handcraft experience is to my mind an absolute necessity for the originality of design. One well-known authority has pointed out that originality in design went out of the world for the most part when the age of steam and machinery superseded the production of goods on the old handcraft basis. How to get this handcraft experience for the promising designer; how also to get the kind of experience in the industry itself that will teach him enough about the process, its limitations and requirements, to enable him to make designs to the best advantage; how to train designers so that their designs will become the key to productions that the employer can use, is the problem immediately before the art school.

I do not believe there is any way to solve it except by centering on schools for designers in those communities where the industry itself is carried on on a large scale.

To me the time will come when the school for furniture designers will be located at Grand Rapids; the school for jewelry designers, lace designers, possibly for dresses and clothing, in New York City; the school for pottery designers at Trenton or Cincinnati, etc.

In such places these art schools will first of all lay the foundations of general training in art and art standards and art

values. This may be done also by the general courses in art schools throughout the country. A part time scheme will then be established, to the end that those who are to be designers will have time to work back and forth between the industry itself and the art school. This will be followed by a period of alternate service in the designing room of the industry itself and further training at the art school. Out of this will come in my opinion the designers of the future.

You may say this is a great deal of trouble. However, it is more important to train one high grade designer who controls through the machine the beauty of the product for millions of users than it is to allow the industry to continue to perpetuate its grotesque product or to train mediocre people to assist in the putting on the market articles of inferior design.

General education in appreciation of art for all, to the end that the American people may become more intelligent consumers; special education in design for the talented few, to the end that they may become more artistic producers of designs, controlling the output of great industries so that these industries may keep pace with rising standards of taste—here is a program in art education. It presents goals behind which the teacher of art will find renewed purpose, more significance in her most valuable service, and the American people will gain not only refinement in life, but increased economic prosperity.

ART ROUND TABLE

CLEVELAND'S CHILDREN AND CLEVELAND'S MUSEUM.

ANNA V. HORTON
CLEVELAND MUSEUM OF ART
CLEVELAND, OHIO

One of the problems which the complexity of educational progress brings to every supervisor is that of bringing about profitable relationships with outside forces. In the city of Cleveland has been established an interesting and unusual contact between the public schools and the museum of art, which came about in this way.

Four years ago, when the city's new museum was ready for visitors, its director, Mr. Frederic Allen Whiting, and the Supervisor of Public School Art, Miss Helen M. Fliedner, desiring to bring the city's children into happy acquaintance with the city's art treasures, inaugurated the museum visiting plan. A beginning was made by each assistant art supervisor's conducting the seventh and eighth grades of her district through the museum galleries. The work has grown through a brief period of four years quite beyond an experimental phase, and it is an established fact with the school officials, the museum staff and decidedly with the children. The Board of Education now provides a museum supervisor and an assistant whose entire time and attention are given to the visiting classes. The museum provides a delightful and well equipped class room, a wealth of beautiful objects for story, study or sketching, and the children provide a growing enthusiasm for museum visits.

A regular schedule of visits is planned by the museum teacher whereby every class in grades six to eight inclusive may visit the museum during the school year. A letter is sent to each principal some time in advance of the proposed visits of her classes. A list of lesson subjects, based upon the use of museum material which is related to class room projects, is enclosed together with a return card upon which the teachers indicate which of these subjects will be most enjoyable for her class. Groups are accompanied by a building teacher.

Each class, upon arrival, is taken to the class room for an introduction to the lesson chosen. This room is well equipped with chairs, tables and drawing material, also with an electric lantern and a curtain for slides. It is generously supplied by the curators with beautiful objects from the museum's supply

of armor, pottery, textiles, baskets, and carved wood. All material and equipment are immediately at the service of the visiting class and a period varying from twenty-five minutes to one hour is used for study. This followed by a tour of the galleries, a visit to the children's museum, which is full of most intensely interesting material, and the session is finally concluded with a song under the direction of the museum's director of musical arts.

The aims of such visits are, primarily, to bring the children into the presence of beautiful objects and to help, by word or suggestion, their enjoyment of these things. But eager little children may not be interested in objects of which they have never heard or which have little relation to their own lives. It has been found desirable to keep a relationship, whenever possible, between the museum lessons and the lessons in history, geography or literature which are being studied at the time. This worth of this relationship is better understood by considering a few typical lessons which are being given.

A typical session for sixth grade children whose reading assignment is "Stories of King Arthur and His Knights" is a talk about weapons and means of protection while the children gather close around a table where Indian arrowpoints, a Turkish dagger, old time flintlocks, and, perchance, a dented helmet are assembled for admiration. Children discuss these objects very freely and volunteer spirited descriptions as pictures of medieval castles, tournaments, and knights are shown on the screen. The final slides in this lesson are of objects which may be found in the armor court, to which gallery the class is conducted to enjoy seeking them out. After the children have satisfied their desires to examine the weapons and to consider their uses, it is possible to lead them to see the beauty expressed by the old time craftsman.

Other interesting lessons for sixth grade classes have been found in connection with the history assignment which is based upon European beginnings of American history. Teachers of the grade have called repeatedly upon the museum for lessons wherein sculpture, pottery, or pictures may be used to show the influence of earliest civilizations upon our own.

The museum's garden court is suggestive of Roman architecture. Its rotunda shows beautiful columns of the Ionic order. Corridors through which the children pass have a few well chosen casts of Greek sculpture, but unfortunately only very limited collections of Greek pottery are available. The introduction to this material is usually a class discussion of what beautiful things the ancient Greeks produced, or in what

ways they have been the teachers of later nations. The Parthenon is usually made the object of the lantern lesson.

The use of museum material in relation to the assigned drawing courses of the schools is taken for granted and instances might be multiplied where classes have used a museum visit as an introduction or conclusion to some art problem. When Christmas construction problems are being worked out, the museum lessons are usually a study of design and as many sessions as possible are given to classes mature enough to find pleasure and profit in seeking out beautiful motives expressed in textiles, metal, or wood.

In December 1919, three galleries were occupied with a loan exhibit of wonderfully beautiful rugs. It seemed desirable that students should avail themselves of the opportunity to study and make drawings which would stimulate their ideas of beautiful patterns, but equally desirable that they should know something of the spirit, the love of beauty, which gave such marvelous skill to the oriental weaver. Pictures of nomadic shepherds, crude dwellings and looms, mosques and caravans, were used as an introduction to the lives of these eastern peoples and thei rbeautiful products. The museum owns some very fine textiles which are always available for teachers who wish to have their students study design in this way.

A group of young children keenly interested in making clay tiles came to the museum seeking designs which were based upon animal forms. The stress of the museum teacher's instruction was placed upon the difference between pictures of animals and designs of the same, showing how the craftsman sought to fill a certain space even though the form be imaginary.

From this same school came another group of children whose clay problem was the making of a small piece of pottery. Slides and pottery pieces were used for a study of beautiful contours. The class was asked to cut from small rectangles of paper, a pattern which would express a beautiful curve, at the same time being simple enough for inexperienced "potters" to produce. During the very direct criticisms which they gave each other, attention was frequently directed to pieces of pottery upon the tables for comparison and help.

Frequently teachers ask for lessons which will bring to the children the art of some country whose climate, people, or industries have been their geography assignment. Lessons in this relation are sometimes based upon the work of some artist, as Corot or Israels, or upon some crafts which are typical

products of the country. Very interesting Japanese lessons have been worked out by showing the pupils how Japanese artists cut blocks for making their beautiful prints. After learning somewhat of the process of this art, the pupils were very interested visitors in the Japanese gallery finding not only the enjoyment of the pictorial art but the beauty of decorative design in textiles and carving.

As the museum is in the eastern end of the city, some classes have a long ride over the city's oldest and most interesting street, Euclid avenue. Frequently a lesson period is devoted to the study of buildings which pupils will pass as they journey home. This study is a lantern lesson showing various types of buildings with their prototypes in classical, medieval, or modern architecture. The museum, churches, banks and municipal buildings are considered.

Lessons in picture interpretation have been tried with varying degrees of success and pleasure. The galleries afford collections of early and contemporary American art. There is a very good, though small, collection of early Italian art, and there are some worthy representations of a few of the great masters.

Lessons in the class room, leading to a study of some picture in the galleries have been tried, sometimes with slides, sometimes with the story of the artist's work, sometimes with small prints of his most beautiful pictures. It is never the intention of the museum teacher that these brief periods of seeing pictures shall be made a subject for later essay writing. Questions are planned which should stimulate in the pupils an interest in the pictures of the class room and home or in the illustrations of text books but the enjoyment of the picture is a matter of the child's own heart and not to be hurried into words in the hope of convincing ourselves that we have interpreted a masterpiece. The best ways of helping children to enjoy the galleries of paintings will offer many opportunities for further experiment.

Having considered the aims and certain instances of the result of the Cleveland Museum's visiting plan, it is very desirable to think of this work in its relation to other activities of the educational work which the museum carries on.

There is a children's department where children come to enjoy things in their own way. Here they may draw or read or just look, according to their own desires. The director in charge of the department maintains a schedule which is open to all suburban schools and to all grades of the city's public,

parochial, or private schools. The Director of this department also arranges gallery tours for junior and senior high schools.

Another distinct service of those in charge of the children's department is the provision for a series of Saturday afternoon entertainments for all children who wish to come. Stories, travel talks, and moving pictures, when acceptable educational films are available, make up these Saturday programs. An ever increasing number of visitors offers proof of the worth of these efforts for the children.

The Museum also serves the interests of a small group of children whose skill in drawing may have been discovered in various ways. These children are enrolled in classes of twenty, meeting Saturday morning in the museum class room. Last year, sixty-five children came, many from distant parts of the city to enjoy this period of sketching from beautiful museum objects. Out of this number, four were given scholarships for Saturday instruction in the Cleveland School of Art where much more advanced work is possible than that attempted in the museum classes. ..The aim of this work is to find and conserve the talent of children who may never reach the training of an art course in a high school or who may have no means of gratifying their wishes for art instruction.

The services of the educational department of the Museum are extended to the students of the art school, the Woman's College, Adelbert College, the Library School, and the School of Education. All of these institutions are so conveniently located that students may enroll for credit in the museum's series of afternoon lectures upon music and art appreciation.

To this must be added the lecture and docent service for clubs and conventions, extension exhibits in libraries and high schools, talks given outside the museum, Sunday talks and weekly lectures throughout the year. The scope of the work may be readily grasped from the figures taken from the last report of the department, which are given below:

Club meetings	50
Conventions	15
Classes for children	577
Classes for adults	85
Sunday talks	19
Entertainments for children	30
Lectures for adults	86

From this review it will be seen that the visits of public school classes in the museum are a definitely organized part of

a broad plan of museum service, conceived for the inspiration of all who find pleasure in art treasures. Particularly it is hoped that the work with children will lead to the recognition and enjoyment of beautiful objects where ever seen—and that the continuance of this work will bear fruit in a future citizen body which appreciates beauty and will demand it in its expression of the life of the city.

HOME ECONOMICS ROUND TABLE

JENNY SNOW, CHAIRMAN
SUPERVISOR OF HOUSEHOLD ARTS

THE CONTENT OF A HIGH SCHOOL COURSE IN FOOD

HESTER ANN ALLYN
UNIVERSITY OF ILLINOIS
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When I sat down to organize what I know should be taught in high school courses in food, I very soon came to the conclusion that I know nothing. And if I can upset your minds as completely as I did my own in trying to determine what I really think should be taught in high school, I shall feel amply repaid. In fact, I feel that I am going to tell you nothing, I am only going to ask you to consider with me several questions that have come to my own mind.

We hear much said these days about determining and meeting the needs of the people represented in our schools. We are able to talk very glibly about those needs. Sometimes I wonder if we think about them as much as we talk about them. For my part, I have discovered that sometimes in planning work for food courses in high school I have been mistaken about the needs and so have not really met them, perhaps because I have been looking at them from the teacher's point of view, rather than the home maker's point of view.

So I have begun to consider ways of studying these needs. I would like to take into consideration all kinds of communities for I want to discover the most general needs. I think we can all appreciate the fact that the problem in Chicago is vastly different from that of the rural community, or of the college community. But I think there must be some needs common to all. I sometimes wonder if in attempting to adjust our courses to the various local conditions we do not lose sight of the big aims of home economics. Should we not have a general scheme which will make it possible for us all to leave a few well defined ideas with our separate groups?

When a child finishes a year's work in algebra we know just about what he has covered and he can go into almost any other school and go on with it. But a year's work in food tells us nothing about the content of the course. In one school it is one thing, in another it is something else. This is not alarming in itself for the difference in the interests of communities

might make it necessary for the work to show considerable variation. But it has not been my experience that the variation results from attempts to meet the needs of the community but comes from a difference in tastes or ideas of the teacher.

The work is becoming more standardized as it becomes more widely accepted and more completely supervised. But should we not hasten the process by trying to work together as much as possible in an attempt to see to it that we do not pass over the really important matters in such a casual way as to leave little or no impression on the minds of our pupils. Why should one teacher devote one week to service of meals and another devote eight? I think it comes from that same lack of understanding of needs.

I have tried, in a very small way so far, to learn what these general needs are. My purpose in telling you about my attempt is perhaps more that you may help me than that I could presume to direct you. If you have done anythng in the way of checking up on the work given in our schools with the idea of determining just how this work is functioning in the lives of the people I hope you will tell me about it, for that is what I am trying to do. Of course I meet with the difficulties one always meets in trying to determine effects in terms of human accomplishment.

With the idea in mind that the home maker's problem should be analyzed from her standpoint I went to her to see what discoveries she has made in regard to her own problems.

First I went to the home maker who has had years of experience but no training and I said to her, "What would you like to know about food in addition to the things you have learned by practice?" Almost always I received the answer, "I should like to know food values and I would like to know why it is necessary to do this or that thing in a particular way to get good results, and why some product was a failure." Many of them do not think deeply enough to realize that they have any problem to solve. But from my own observation I would say that the more enlightened home maker indicates the needs of her narrower neighbor. If your observation does not lead you to conclude that the average home maker does not need knowledge of food values, then you have never sat down to the fried chicken—boiled ham—baked beans—cream pie dinners of the farm wife, or the fried potato—boiled macaroni—rice pudding supper of the towns woman. We can forgive our mothers who had not a chance to study foods in school. But ought we not to look to it that the next generation does not miss the knowledge that these women so sorely

need. You are going to say, "Of course we teach food values!" But do we?

Let us consider the girl who has had training in high school and see what it has given her.

First I took the girl who comes to us at the University of Illinois, expecting to go on with home economics. If she has had two years of high school work she takes a more condensed course than the girl who has had one year or none. It is surprising, but too often true, that she does not know why she beats on egg. Nor can she make an omelet or a sponge cake any better than the girl who has never done it before. She can do well the things she did in class or at home often enough to acquire skill in manipulation. But she seldom seems to understand the reason for doing things. She has often a rather vague idea of the food stuffs and can only generalize as to their function in the body. Perhaps you think I expect too much of the high school girl. I do not expect her to have a background of chemistry and physiology but I believe it is possible to teach chemistry and physiology in an applied way and that she can learn the things I expect her to learn as easily as she can learn botany or geometry or anything else she takes in high school.

I do not mean to intimate that a high school course should be given with the idea of preparation for college. But if the work is given so it will function in the lives of girls it ought also to give them a foundation for further study. The groups considered in this study have come from all over our state and some from other states. Some of them show that what I want done is possible because they bring knowledge of principles and food values with them. Most of them ,however, show only smatterings of learning and some of them can not even cook.

Please do not feel that I have taken a case against our present high school course and offer this as conclusive proof. I am only trying to find out what we have done, and what we have not done, and what we most need to do.

For further information I went to the girl who has had a food course in high school and is now a home maker. I asked her how she had been helped in her home, what changes she would suggest in the course as she had it and if she had studied foods from the standpoint of food values. Again I received answers with as many variations as there were schools on my list. It is difficult to get hold of this group. I should like to find a number of women who have been out for about five years and have gained some perspective by experience. Most

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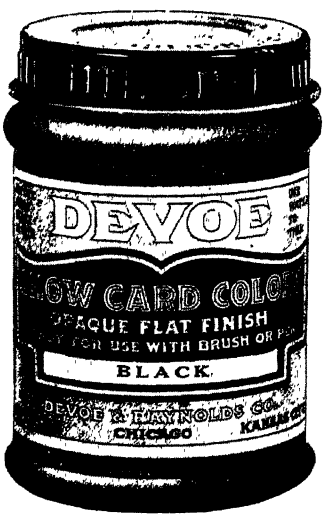

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of the information I have been able to get comes from the very recent graduates as they are more easily located. I am afraid they are apt to base their success or failure as home makers on whether or not their husbands like their cooking.

Wherever I have looked I have seen this need for the comprehension of food values and an understanding of the principles of food preparation. We think we have been teaching those things, but our high school graduates do not testify to it. They do not seem to have been impressed with the idea that they would need this knowledge until they found themselves in their own homes trying to use it. They liked to cook and so were allowed to cook, and the chief idea in mind seems to have been to make something they like to eat. We have given lessons on food value, surely, and the girls have been told that the dishes they prepared illustrated a principle, without a doubt, but we have all had our troubles in making them see that the course is given for the sake of the principles rather than for the girls to get practice.

Being in the teacher training business I am inclined to believe that the difficulty is a result of method rather than content of the course and I am tempted to digress enough to prove to you that food values and principles, not merely cooking, can be taught in high school. But I am supposed to talk about content and I have not said much about it.

In taking up the food course I would have it understood the very first day that the subject of study is food, not cooking. I would attempt to show the relation of food to the body by pictures or some graphic representation of under fed, over fed and well fed children. I would carry the idea of building a fine, healthy, vigorous body into every lesson through the year as the class learns what each food furnishes and how it functions in maintaining this body.

I always feel that our season puts us at a disadvantage by making it necessary to take up food preservation as soon as school opens in the fall. It seems so to emphasize the doing of things simply to get them done without recognizing the principles for doing them. I hope the discussion will help us to decide just what should be done with canning. If we have only a one year course we do not want to leave preservation out altogether but it certainly does not appeal to me as a good starting point. Perhaps, when our project plans become more general we can make canning a summer project and place the study at the end of the school year rather than the beginning.

Whether we "can" or not to begin with we find it possible to make our study of green vegetables and fresh fruits while

they are still obtainable and so we are plunged into the field of carbohydrates. It is natural to go from green vegetables to starchy ones, from starchy vegetables to cereals and on through the carbohydrate family. The study of milk in combination with starch, in cream soups and corn starch puddings gives a transition to protein foods and we find eggs almost forced upon our attention because of their near relation to milk and cheese. With nuts, legumes, meats and gelatine we complete the study of proteins and by using gelatine in salads introduce oil and the study of fats. The fats used in doughs and batters may furnish sufficient excuse for taking up flour mixtures and leavening agents, thus completing our study. I have suggested only one logical scheme and you of course know and have used many other desirable arrangements. It is quite possible to use the meal plan and still keep this general order.

I should like for you to do most of the talking about the meal plan. I think we ought to have the experience of every one on that subject. Shall we work in the meal project as we go, or leave it to summarize the entire course? Is it more important to have the child do the thing because she likes to do it and thus save ourselves the work of making less closely related knowledge interesting or is it more important to be sure that each point is understood as it is taken up and that the mind is not loaded with details before ideas are grasped.

Suppose you decide that—I can see much in favor of both sides. But whenever it is done, I hope that it can be impressed that the object is to build bodies, and to apply this knowledge of food selection and preparation, not merely to practice setting the table.

THE CARE OF TEXTILE FABRICS

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The first part of this paper calls to your attention the importance of the knowledge of the care of textile fibers to every housewife.

The second part tells of the troubles the unskilled worker meets in trying to do this work, why it is disliked and considered drudgery, and what our courses in Home Economics should do to help our girls solve this important phase of home making, with a suggested outline of such a course.

The bulletin may prove helpful in making clear to those who read it that this work is really interesting and instructive

when approached from a scientific point of view. Let us give to the care of textile fabrics the dignity that science has given to the other home tasks.

To secure data for a paper which she presented at the Laundry Owners Convention in Chicago, Mrs. Maude Evans, President of the Woman's Press Club, writer and speaker, interviewed about two hundred housewives on the subject of the care of clothing. She found that only one family in ten sends anything to the commercial laundry and only two women, of the whole two hundred interviewed, send everything to the laundry, and both of these women are wives of laundry owners. She found women much more satisfied with the results obtained by patronizing the bakeries and canneries, (and we all know to what extent ready-made clothing has found favor with the housewife) than they were with trying to send the laundry work out of the home. So you see the matter of clean clothes seems to be one that as yet still remains in the home in spite of all effort to the contrary and is one task over which the housewife still has direct supervision.

Some years ago I became interested in the subject and wondered why women apparently gave so little attention to the care of clothing and furnishings used in the home and purchased at such an outlay of money. I found them discussing in their clubs problems of budget making, food and its cooking, textiles, the servant problem and almost every phase of home making except laundering. It didn't seem to be quite the proper thing to wash ones dirty linen in public. But the more I thought about it the more I wondered that, when no amount of science and expense was spared in the cultivation and preparation of textile fibers, in the manufacturing into cloth, in designing and dyeing and then in making into garments and furnishings that, when it was soiled—and in some places, we are aware that the period of newness and freshness is a short one—the housewife is willing to hand it over to any woman whose only qualification she seems to think necessary is muscle and willingness to use it, or to send it out to some place hoping that by some happy incident she may choose the place where they make use of such methods as may restore the article to its first state of cleanliness.

Investigation showed that there were several reasons why women did not like laundering and predominant among these was that this work was hard on the hands. They said it was impossible to do this kind of work and have the hands in a presentable condition at the card or dinner table. Intelligent use and care of the hands followed by the application of the

cosmetic jelly, the recipe for which is found in the bulletin eliminates this complaint. Few women realize how much can be done with sticks and spoons and a good wringer to keep their hands out of very hot or cold water. The second reason I found was that it was hard work, back-breaking drudgery. I was sure that a great deal of science and some machinery would soon solve this problem and as an example of what science can do in the way of making the cleaning of fabrics simple permit me to quote an instance where a scientific procedure in this work in the commercial laundries saves hours of time and much money. As long as the stiff white collar and cuff were used these articles were run in a cold "break down" and cold water separated the starch from the collar leaving it in such condition that the other processes of laundering in the machines produced a perfectly clean, white collar but with the advent and popularity of the soft collars and cuffs the laundry man had new troubles, there was no starch in these articles to absorb the soil and every soft collar and cuff had to be hand scrubbed. I saw a line of twelve women in one laundry doing this work. Then, as you would expect men to do, when it was a question of money and time which means success or failure in business, the laundry owners passed the problem over to their research bureau at Melon Institute with the result that now the soft collars and cuffs are moistened with oleric acid and kerosene forming a kind of a soap and then the articles pass through the usual processes and come out clean and white. This is just one example chosen from hundreds of others illustrating how head work can save drudgery.

Women's clubs are taking the subject under consideration to a considerable extent lately. The Housewives League of Chicago has had two meetings devoted to the subject of laundering in the home and out of it and they were both very popular with the members. The Illinois Federation of Women's Clubs is having printed a pamphlet on Home Laundering for distribution among some 3,000 women. The extent to which machinery has entered the home to help solve these problems of laundering may be illustrated by the following figures quoted from the National Laundry Journal April 15, 1921 that Chicago housewives spent $80,000 for electric washing machines during the month of January.

The next reason that laundering seemed so hard and unattractive to the average housewife was that she didn't understand the materials with which she worked. In spite of the hard work and honest effort results were unsatisfactory, there were stains and shrinks and fades and clothes too stiff to wear, or sticky starch or frozen lines whipped to pieces and

many other disappointments which the housewife met because she had not learned "to control the material things about her."

My investigation proved to me that there were really many more women actually caring for fabrics in their own home, some doing it themselves with the aid of an electric machine, others with a maid and a machine, and still others having it done according to their direction and supervision, than I had expected. Because I believed this problem of caring for textiles, soiled and clean, in season and out, in sickness and in health, a vital one to all, because I like to handle all things connected with the processes, and because I believe that every girl should have a thorough knowledge of every step of the work, and the greater the number and the more beautiful the things she has the more she needs the knowledge for the sake of those who are to do the work for her, I have organized and carried out the course of study, copies of which I have placed in your hands.

1. Recipe and making of Pink Bleach. Action of acids and alkalis on fabrics.

2. Removing of stains from white cotton and linen materials. (Ink, medicine, grass, and rust.)

3. Continue 2. (Shoe polish, fruit, grease, vaseline, mildew, egg, coffee, paint, machine oil, etc.)

4. Stains removed from colored cotton, linen, wool, and silk.

5. Care of clothes before washing. Preparation of the clothes for laundering. Discussion of the processes of washing white clothes.

6. Wash table linen. Ironing of table linen giving special attention to folding and gloss.

7. Study of bluing with simple tests for solubility, iron, foreign material and characteristic shades.

8. Laundering of pillow cases, hand towels, dish towels, Turkish towels and dresser scarfs.

9. Starch. Recipe for making and directions for use of different kinds of starch.

10. Laundering of aprons and lingerie.

13. Washing and mending of stockings.

14. Soap and soap substitutes. Making of soap. Water—methods of softening.

15. Mending, washing, stretching, pinning, ironing of laces and embroideries. Curtains.

16. Study of wool. Seasonal care. Making of wool solution. Wash sweaters.

17. Washing, drying, and finishing of flannels and blankets.

18. Laundering of washable silks. Renovating—velvets, silks, ribbons, flowers. Cleaning of gloves.

19. Care of materials from sick room. Disinfection—fumigation.

20. Collection and study of advertising matter concerning laundry equipment of various types and prices. Comparison of costs.

21. Visit to commercial laundry, soap, or starch factory.

(A printers' strike had delayed the issuing of the pamphlet mentioned in this paper so that it could not be distributed at the meeting. It has now been printed and a copy will be mailed to anyone interested who will write to Miss Page at the Flower Technical High School, Chicago, Illinois.)

CONTENT OF THE FIRST YEAR'S WORK IN A HOUSEHOLD ARTS COURSE IN CLOTHING

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SEWING 1-B.

A. INTRODUCTION.

1. History of sewing as woman's problem. Purpose of sewing from the standpoint of the high school girl.
2. Study of garments as part of a wardrobe which should be suitably chosen in all parts, from a social as well as an economic point of view.
3. Suitability toward each other of material, design, and constructive processes.
4. Barely enough of the manufacturing processes to know how cloth is produced.
5. Characteristics of fibers and how they affect the resulting cloth.
6. How to judge a cloth for suitability, wearing quality, adulteration, and standard on present market.
7. Enough of production of ready-mades to understand working conditions and problems of producers and employees.

B. GARMENTS TO BE MADE.

1. Introductory garment to show technique and knowledge of girl. Choice to suit modern styles of
   a. Envelope chemise or straight chemise, or
   b. One pair bloomers and one camisole.
2. Simple blouse, smock, or chemise dress.
3. Skirt, under or outside.
4. Outside skirt or simple garment chosen by student.

C. STEPS FOR FIRST GARMENT.

1. Selection of garment to be made.
2. Explanation of terms about cloth as thread, warp, woof or filler, selvedge, bias, nap.
3. Materials suitable for undergarments.
   Body of garment: longcloth, nainsock, cambric, seersucker, sateen, percale, chambray or gingham, batiste, handkerchief linen.
   For trimming bands and flounces: lawn, bastiste, swiss, voile.
   Discuss as to suitability to garment, wearing quality, cost.
   Tests for judging cloth as to difference in weight of thread and amount of dressing.
4. Use of pattern.
   a. Purchase of pattern by size or age.
   b. Interpretation of guide chart and pattern perforations.
      Selection of pieces to be used, returning rest to envelope.
   c. Testing of patterns for figure by holding up against figure.
   d. Correction of pattern to fit individual.
   e. Economical placing for cutting.
   f. General directions and suggestions about how how to hold cloth, posture, etc.
5. Hand stitches to be taught which will be used in this garment.
6. Use of sewing machines.
   a. Care of machine.
   b. Operation of machine.
   c. Points about machine technique.
      Circle of stitching.
      Fastening ends by tying or by fastening in cloth with needle.
      Edge stitching.
      Tension regulation.

Setting needle.
Skipping stitches.

7. Fitting of undergarments.
8. Constructive processes involved in making undergarments:
    a. Seams: French, flat fell for underwear, stitched and hemmed, overhanded seam for selvedge piecing.
    b. Darts.
    c. Facings, fitted for reinforcement or trimming, bias for facing,
    bias binding for trimming.
    d. Hems—straight hem,
    inward curving,
    outward curving,
    shaped for trimming.
    e. Plackets—hem,
    extension.
    f. Trimming finishes for underwear. Method used for lace,
    embroidery,
    bias bands,
    shaped facings and hems.
    g. Fastenings, buttonholes and buttons,
    hooks and eyes.

D. STEPS IN SECOND GARMENT.

1. Simple wash blouse in plain material or small check, dot, or pattern, with set in sleeves.
2. Discuss, making list of new problems which will come up.
3. Further use of patterns.
    a. Careful measuring of figure and pattern.
    b. Adjustment of pattern with variations when necessary.
4. Method of measuring amount of material necessary by calculating necessary lengths, or laying pattern out on newspaper.
5 Discuss materials suitable: swiss, dimity, voile, tissue gingham, gingham percale, linen, Japanese crepe, madras, poplin, ratine.
6. Preparation of material.
    a. Set color.
    b. Shrink.
7. Attention needed when cutting material which has a right and wrong, an uneven repeat both up and down

and right and left, when cutting pieces for opposite sides of the body, as sleeves fronts, etc.

8. General suggestions needed for more elaborate sewing.
9. Fitting waist, neck, shoulders, underarm, armhole, sleeves, (relation of sleeve seam to underarm seam.)
10. Constructive processes.
    a. Front hem, or false box plait.
    b. Shoulder and underarm seams. Review plain, French. Teach flat fell for tailored garments.
    c. Method of putting on collars and cuffs.
       flatfell,
       plain seam and bias binding,
       double collar, seam included between two thicknesses for cuffs, French fell when plain cuff and shirred sleeve is used.
    d. Method of sewing in sleeves. Difference in tops, relation of underarm seam and sleeve seam,
       bias binding or overcasting on plain seam,
       French,
       flatfell.
    e. Finish around bottom of waist,
       hem and tape stitched on outside at waist line,
       hem and bias binding and tape on inside,
       rubber in hem or facing,
       waist set in belt which is about three inches larger than waist measure, rubber in belt.
       waist measure, rubber in belt,
       waist gathered to fit peplum.
    f. Review hooks and eyes, buttonholes. Teach sewing on of snaps.

STEPS IN THIRD GARMENT.

1. Selection of type of underskirt desired.
2. Selections of suitable material from those previously discussed.
3. Method of making without pattern.
    a. Measuring and seams to be used. Teach French fell.
4. Fitted—three gored, four gored or panel front and back, five gored skirt.
5. Plackets. Review hem and extension,
   teach straight band.
6. Top finish of skirt.
    a. Set in band.
    b. Bias facing, fitted tight or drawn up with tape.

7. Method of hanging.
8. Hem—Review wide outward curving.
   Teach shaped hem.
9. Putting on flounce.
   a. Material and trimming suitable.
   b. Size suitable, one-half full, one-third medium, one-fourth scant.
   c. Dust ruffle if desired.
   d. Gathered in quarter sections.
   e. Attached by trimming applied on top as bias band, trimming braid or lace; by flat fell, French, or bias binding when applied to raw edge, or enclosed under tuck on edge, or up on skirt.

F. STEPS IN FOURTH GARMENT.

1 Selection of cotton material suitable to style of skirt selected.
   Choice of poplin, ottoman, ratine, pique, gaberdine, Indianhead, galatea, corduroy, crash, crepe, duck, sponge, khaki, tricotine.
2. Review method of measuring for skirt and making without pattern.
3. Plackets, continuous band, reinforced under plait.
4. Preparation of inner belt; shrink, hem ends, placing of hooks and eyes.
5. Methods of fastening skirt on belt.
6. Hanging of skirt.
7. Trimmings possible, as patch pockets, belts, etc.

SEWING 1A.

AIM:
   a. To know wash materials, how to judge as to suitability to purpose.
   b. Simple garment construction.
   c. Simple summer millinery.

ARTICLES TO BE CONSTRUCTED.

1. Piece of household linen.
2. Simple tailored dress.
3. Simple lingerie dress.
4. Simple hat.
5. One other garment, skirt, waist, undergarment, house-dress, kimona, or the remaking of a garment; for the purpose of further practice.

A. Piece of household linen.

1. Purpose to use as pick up work to fill in unexpected delays.

2. Type: lunchcloth, individual covers, tea napkins, scarfs, dresser or buffet, bedspread, towel, etc.
3. Decide on article to be made.
4. Decide on material to be used in its construction. Choice of linen, crash, aero, dress, handkerchief; aero cotton, poplin pique, gingham, unbleached muslin, flaxon, batiste, sateen, etc.
5. Embroidery stitches:—running, outline, couch, French stem, blanket, for borders or scalloping, feather stitching, satin, eyelet, chain, lazydaisy, French knot, bullion, seed, cross stitch.
6. Hemstitching:—plain, double, diagonal, puncta quatra or Italian hemstitching.
7. Selection of design in which article is to be developed, by adaptation of a commercial design.

B. TEXTILE ECONOMICS.

1. Classification of fibers.
   a. vegetable; cotton, linen, pineapple, hemp, ramie, jute, etc.
   b. animal: silk, wool.
   c. mineral: asbestos, tinsel and gold cloth, spun glass.
2. Structure of cotton, wool, linen, silk.
3. Characteristics of above four.
   a. length.
   b. elasticity and strength.
   c. power of water absorption.
   d. bleaching power.
   e. dyeing quality.
   f. luster.
   g. power to conduct heat, warmth.
   h. laundering and wearing quality.
4. Adulteration by means of
   a. combinations.
   b. substitutions.
   c. weighing.
   d. false finish, sizing, beetling.
5. Tests.
6. Study of fibers, cotton and linen.
   a. Regions which produce fibers.
   b. Regions which manufacture textiles.
   c. Very brief outline of process.
7. Methods of introducing design in cloth.
   a. Weaves: plain, basket and rib, diagonal, twill, satin, sateen, figure, brocade and pile.
   b. Printing: hand block, stencil, roller.
   c. Dyed: discharge.

8. Comparison of fabrics.
    a. Bastiste, organdie, silkaline, handkerchief linen, lawn, silk mull.
    b. cheese cloth, tarletan scrim, voile, shadow voile or lace cloth, marquisette.
    c. calico, chambray, cambric, gingham, percale, shirting.
    d. shaker flannel, cotton flannel, flannelette.
    e. printed linen, chintz, cretonne, denim, ticking, linen crash.
    f. striped lawn, dimity, pique, poplin, ottoman, bedford cord, gaberdine, tricotine, corduroy.
    g. kindergarten cloth, galatea, Indian head, khaki, sateen, damask, madras, huckaback.
    h. velveteen, bathtoweling, ratine.
    i. French crepe, Japanese crepe, plisse crepe, seersucker.

SUGGESTIONS TO TEACHERS.

Have students in classes bring samples of the different cloths. Make as large a collection as possible. Post samples separated in groups for means of easy identification. Pass out the samples for study for the sake of familarity. Pass out samples without any labels for the purpose of identification.

C. LAUNDRY.

1. The importance of cleanliness:
    a. comfort.
    b. lessens danger from spread of disease.
    c. stimulates skin to greater action.
    d. aesthetic.
    e. durability (clean garments last longer)
2. Equipment:
    a. tubs, stationary wooden, galvanized iron, washing machine.
    b. boiler: tin, tin and copper, copper.
    c. wash board.
    d. clothes stick, old broom handle.
    e. teakettle.
    f. large spoon.
    g. large bowl.
    h. clothes basket.
    i. clothes line.
    j. clothes pins.
    k. small basket or apron for pins.
3. Reagents:
    a. water.

b. soap.
c. blueing, vegetable, and mineral, (apt to rust).
d. starch.

4. Use of each reagent and order of procedure:
   a. sorting clothes.
   b. soaking clothes.
   c. placing in clean warm water.
   d. rubbing.
   e. boiling.
   f. rinsing twice.
   g. bluing.
   h. starching.
   i. drying.
   j. dampening.
   k. ironing.
5. Labor saving devices:
   a. wringer.
   b. stationary tubs.
   c. washing machines.
   d. mangles.
   e. electric iron.

SIMPLE TAILORED DRESS.

1. Discussion of wash materials suitable, as: gingham, percale, poplin, ratine, gaberdine, tricotine, linen, Japanese crepe, pique, Indian head.
2. Review setting color and shrinking.
3. Selection of pattern.
4. Problems involved in material which makes added care in placing patterns necessary, as: right and wrong, pattern in stripe, plaid, figure, matching them at shoulder and underarm.
5. Review pattern and figure measuring and alteration of patterns.
6. Review method of fitting waist, sleeves (position of sleeve seam in relation to underarm seam), and skirt.
7. Constructive processes involved.
   Review machine technique in edge stitching and around circles.
   Joining waist and skirt together, by
   felled seam,
   plain seam, bound or overcasted.
   two belts of dress material,
   sewed on webb belting.
8. Extra finishes as bound buttonholes, arrowheads, biasbinding, for edge, mitered corners fastened with slipstitch.

E. LINGERE DRESS.

1. Selection of type, very simple or dressy.
2. Selection of material suitable to style. Choice of voile, marquisette, lacecloth, dimity, Swiss, Persian lawn, batiste, handkerchief linen, organdy.
3. Constructive processes.
    a. emphasize small size for French seams.
    b. teach preparation for machine hemstitching of seams, picoting, so they may be used if desired.
    c. use of attachment for narrow hems.
    d. gathering by changing of tension, by use of attachment.
    e. rolled hems.
    f. corded ruffles.
    g. tucking—measuring for, use of attachments, run in by hand.
    h. teach Bermuda fagoting if desired.
4. Summary of cost of dress.
5. Comparison of dress with ready-made as to technique of final product, style, cost (allowing for inclusion of making cost by including cost of time used at untrained labor price). Do this for both dresses.

F. SIMPLE MILLINERY.

1. Show possibility of simple alteration of buckram frames if desired.
    a. buttonholing of wire.
    b. sewing on crinoline with which to cover wire using plain basting stitch.
    c. small diagonal basting for piecings.
2. Method of sewing on straw, or
3. Covering brims with bias or material governed by season.
4. Simple trimmings as flowers, bias bands for brim bindings, milliners folds, bows in vogue at that time, etc.
5. Stitches necessary as catchstitch, slip stitch, etc.
6. Making and putting in lining.

VOCATION EDUCATION ROUND TABLE

CHAIRMAN, PROFESSOR GEORGE F. BUXTON
INDIANA UNIVERSITY

TRAINING INSTRUCTOR FOREMEN AND LEADERS OF FOREMANSHIP CLASSES

D. J. MACDONALD
PROFESSOR OF VOCATIONAL EDUCATION
UNIVERSITY OF CINCINNATI

As I look upon the foreman training problem, it presents at least three distinct aspects, namely,

1. Training foremen in the ordinary or broad sense of the term;

2. Training foremen to be competent instructors or teachers of men under them;

3. Training industrial executives to an intelligent appreciation of the foremen training problem so that they may organize and conduct their own foreman classes.

In as much as the Vocational Education Department of the University of Cincinnati is limited in its operations to teacher training work, it follows that training foremen in the broad sense of the term does not fall within the scope of its activities, except to the extent of conducting a demonstration class of this type; that is, a class that may be visited by executives who are preparing to organize and conduct their own foremanship classes.

I deem it advisable to indicate briefly the nature of each type of work. In training instructor foremen we limit ourselves exclusively to the development in foremen of instructing or teaching ability. To illustrate: Mr. Brown is a typical foreman. On Tuesday it falls to him to teach Jim—one of his men—how to turn out a certain piece of work. Being a typical foreman, Mr. Brown proceeds to demonstrate to Jim just how to set up the machine, to adjust the tools, etc., in order to produce the right product. His demonstration is what might be called "a running demonstration;" that is, one consisting of several distinct phases, each accompanied by more or less appropriate remarks. In due time Mr. Brown gets through the demonstration and naturally expects Jim to proceed on the next piece of work as though he had grasped every point in the demonstration.

But it so happens that Jim is a more or less typical workman; or in other words, that his memory runs true to form,

the consequence being that he cannot recall the various operations, together with the directions in their proper sequence. He is, therefore, strictly "up against it," and for no other reason than that the typical foreman did not know how to instruct him correctly. The foregoing illustration indicates what the Vocational Education Department of the University of Cincinnati is endeavoring to do for the various Mr. Browns. It goes without saying that a certain amount of personnel work inevitably enters into the course. This is necessary for the reason that Mr. Brown must manage Jim and others in such a way that renders them teachable. In other words, he must treat them so that they will lend a willing ear to what he says and does in connection with the teaching phase of his job.

Many important things have been learned in carrying on this pioneer work, a few of which follow:

1. We have found that utmost co-operation on the part of the management is essential to satisfactory development in this type of work.

2. That the training must be done "on the job," which means, in other words, that the person in charge of this work must spend a great deal of time in the plant with the foremen who are enrolled in his classes.

3. That in addition to the regular class sessions it is highly advisable to hold extra, intensive sessions for smaller groups —say from six to eight in number.

4. That the training period should be long rather than short, for the reason that, in most instances, very objectionable habits must be overcome by the foremen before they can teach satisfactorily. This obviously requires time.

5. One of the greatest handicaps to the acquisition of teaching ability is the foreman's inability to analyze well.

We do not feel prepared, as yet, to lay down any fundamental principles relative to a plan of procedure other than this: that training of this type, in order to be effective, must be done in the plant and in an intensive way. It cannot be successful if conducted as a series of lectures apart from the foreman's daily teaching problem. So much for the training of instructor foremen.

In the work of training leaders for foremanship classes, I feel that there is still a great deal to learn. My original purposes in organizing and conducting classes of this character were to train industrial executives to appreciate the needs of

their respective foremen; to gain a rather definite conception of what constitutes good foremanship; to understand what the foreman represents in the way of a subject for training; to know what subject matter is most suitable for foreman training purposes and how to secure and organize this subject matter; and finally, how to proceed to organize and conduct classes of this character.

After studying the problem for two years, I have come to the conclusion that it is quite impossible to train the average industrial executive to become a competent leader of foreman classes by means of a series of lectures and discussions even though, as is true in our case, there is a model demonstration class which he may visit from time to time. I now take the position that, if we are to train industrial executives to more than an appreciation of the whole foreman training problem—however commendable this may be—we must adopt something akin to acceptable methods of training teachers. That is, we must have the prospective leader of foremanship classes try his hand at the job under competent supervision. It is my intention to pursue this method within the very near future. I might add that, at the present time, I have some forty-six men from nineteen industrial plants enrolled in a class of this type, and that, in my judgment, I shall find possibly six or eight men in the group who may be developed into competent leaders of foremanship classes. I hope that these men may be interested in taking further work of more intensive character and eventually be fully prepared to take charge of foremanship classes, either in their own plants or in connection with the public schools.

I feel that one of the greatest contributions of this experiment to date is the wealth of practical material for general foremanship classes which has been gathered through cooperation with industrial executives; and what is even better, this body of material is being increased constantly. In doing this, I feel that we are getting at the heart of the problem, for when we have located real worth-while subject matter for foreman training courses, we have gone a long way toward solving our foreman training problems.

By way of summary, I wish to say that I feel sure that developments in this field will be tremendous during the next decade. From all parts of the United States I receive letters from time to time indicating the growing interest in this problem. Nor is this interest limited to any one or two industries; rather, it is co-extensive with industry.

On my recent trip to New York City, I conferred with

various people and found that they are at work on the problem or contemplating early endeavors along this line. We may confidently expect, in my judgment, that for many years to come this type of work will gain apace. Whether or not educational institutions will play a substantial part in promoting the work, will depend upon how effective their initial attempts are. It may be a matter of interest to some of you to know that the United Y. M. C. A. school has recently prepared a rather good foreman training course, and that the American School of Correspondence has in preparation a much more elaborate, but probably less commendable, course. Possibly the best course of this type, when considered from all angles, is the one now being published by the La Salle Extension University of Chicago. Its chief weakness—if it is one—is found in the fact that, at least to a degree, it must be conducted by "long distance" methods. Personally, I believe that the only training courses of any kind that will function to 100% efficiency are those which are conducted by competent men who are thoroughly familiar with the problems which their students are up against from day to day. This principle, I feel, must be the foundation stone for safe procedure in the field of foreman training as well as in the field of teacher training proper. The whole thing may be summarized in this statement: We must train "on the job" for the job.

CAN THE PUBLIC SCHOOLS PREPARE FOR OCCUPATIONS IN THE FIELD OF THE FINE ARTS?

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When the chairman invited me to speak this afternoon he said, "I have the feeling that with all the experience our schools have had in working out designs for various objects and in the making of school products which have emphasized the aesthetic side, we should be in a position to formulate some definite notions as to how the school arts may become a form of practical preparation for applied arts occupations." In a later letter he added this thought concerning the meeting: "I hope to have brought out such features of our present public school program as may be given a more direct vocational emphasis." Later in this same letter he expressed the hope that at this meeting we "will be able to see more clearly the possibilities of real vocational art training in our public schools."

With these suggestions I thought before I began to prepare this paper that I could say something very definite on the subject that was assigned to me, but every time I have tried to organize my thoughts I have drifted away from the question in the form it was given to me, and so I wish to apologize at the start for placing the emphasis on a phase of this large subject of industrial art education which may be regarded as belonging more appropriately under some other heading than the subject announced on the program. I shall therefore answer the question rather dogmatically, and then proceed to discuss what at the present moment seems to me most vital to the development of industrial art in the public schools.

Can the public schools prepare for occupations in the field of the fine arts? Yes, they can, for some of these occupations, if the students can be carefully selected. The schools in the larger communities where there are enough students of high school grade to justify a rather high degree of specialization, and where there are specialists for teachers, may give vocational courses which will prepare students for immediate entrance into an art occupation. This has been done in New York City, for example, but it cannot readily be done, and there is no great demand that it should be done in a small community, unless there happens to be an industry in that community that needs a considerable number of trained art workers. In the larger and in some of the smaller cities there is an increasing demand for salesmen and saleswomen with some art training, and in the larger cities especially, there is a growing demand for commercial artists in the field of advertising. The larger cities would be justified in offering courses in the public schools that would fit for such occupations, but it would probably be unwise for most of the cities of the second class, for example, to provide definite vocational courses leading to such art occupations.

Then, too, I wish to raise the question whether natural bent or special talent is not a much larger factor in the art industries than in the mechanical. Perhaps not, but it seems to me now that greater care is required in the selection—that fewer are adapted to real productive work in the arts than in the mechanical occupations. This seems to be true because such occupations reach over into the realm of creative effort in a larger degree than do the mechanical occupations. If this is true, one of the problems of the schools is to select persons suitable for such art training.

Moreover, while the public schools can provide vocational training in the art occupations, it should not be forgotten that

some of the art schools are now giving the best available instruction for some of these occupations, while in the case of others, the strictly vocational part of the training is probably given best as a kind of apprenticeship course in the occupation itself. There is undoubtedly an opportunity for the public schools to do much in this field, but at the present time, is there not something else in this field that is more important for most public schools to do?

I am very much interested in the development of art in America because it will refine and enrich American life. One phase of that development we recognize to be industrial art. Interpreting that word "industrial" rather broadly, let us ask the question, How may the public schools contribute to the development of industrial art? We may answer this question thus:—

I. Directly, by training a few producers of artistic goods, buildings, furnishings, wares, etc.

II. Indirectly, by creating a demand for art products—by training the future generation to be appreciative observers, and discriminating purchasers and users.

The training of producers I have just referred to very briefly. Such training means the education of a few to a more or less high degree of creative skill. I will now refer to the training of the appreciator, which means the training of the many. We say it is the training for the user rather than the producer, yet I am more and more conscious of the fact that there is a secondary creative side to the training of the user of art. The person who wears beautiful garments or arranges objects of beauty in decorating a store window or makes use of stock ornaments in composing a page of advertising must to some degree be a creative artist. Moreover, in these fields of art activity an adequate degree of appreciation cannot come without the exercise of some creative effort because appreciation comes only through experience. Moreover, art appreciation is not a general quality of mind and feeling so much as it is an intellectual and emotional reaction to specific types of art products, such as needlework, wrought iron work, oil paintings, sculptured ornaments and others. Without discussing this point further I think it may be accepted as a fact that art appreciation, just as much as mechanical appreciation, must come from experience with specific products, processes and materials.

If this may be assumed, then the problem of art training for the consumer of art products, as well as for the producer of art wares, is solved only by giving the children experience in the

various materials and processes, the possible forms, colors, arrangement, of the several kinds of art products that enter into modern life and living conditions. The appreciation of art in textiles, for example, cannot come wholly from learning to draw plaster casts of the human figure nor from pursuing the ordinary college course in the history of art. It has to come, through experience and observation and study of textile materials and processes and products and the use of textile products and of forms appropriate in textile design and of colors of textile materials. Likewise, appreciation of the fine art of wood-carving cannot come wholly from experience in the painting of landscapes or the study of miniatures. To appreciate art in textiles we must have experience with textiles, whatever else we may have that will help enrich this appreciation. To appreciate the art of wood-carving we must have some experience with wood-carving.

It follows, then, that to discover what forms of art should be taught in the public schools we should seek first to find out what forms of art are to be found in modern life, rural as well as urban.

Even a very superficial examination of the streets and the stores of our cities and the homes we live in and the clothes we wear will reveal the following kinds of art products:—

1. Posters, lettering, sign painting, card writing, electric signs and transparencies.

2. Stage settings, and store window displays and decorations.

3. Arranging printed matter—title pages, display advertising, placing illustrations on a page with type.

4. Landscape design and the planting of shrubs and flowers and trees.

5. Architecture—architectural styles, architectural ornament, mural decoration.

6. House furnishings and interior decoration.

7. Clothing and millinery.

8. Photography and photo-engraving.

9. Modeling, pottery, tiles, ornamental cement work. If these are among the arts—fine or industrial—in our modern life, and if they are worthy and ought to be continued they are fit arts to be found in the schools.

Take one of the arts less commonly found in the schools, for example, landscape design.

Is there any reason why the fundamentals of this art should not be taught in the public schools? The pupils of every high school—rural as well as urban—could profit by a study of this form of art. They would learn the different styles of artistic planting; they would observe the characteristics of the foliage of various trees and shrubs at different times of the year; they would learn the charm of formal planting in emphasizing "the characteristics of stately buildings," and, to quote from a professional, "the satisfying beauty of the naturalistic planting which ties together building and grounds, transforming them into a magnificently set jewel." They would find out that they can play with walks and drives and flower beds, and shrubbery screens, and tones of berries and seed pods and spots of evergreens in working out the gardens of their imagination; they would learn how to paint a picture with masses of foliage and flowers instead of pigments; and while doing it they would learn those eternal principles of all the space arts—simplicity, balance, harmony and unity. As to the possibility of such art training functioning either in appreciation or occupation, there is no question. And what a transformation a generation would bring in our town door yards, and squares, and in our farm yards, too, if every high school student would learn and apply even a few of the most elementary principles of the landscaping art. A very few might make landscaping a profession, but only a very few compared with the number who would appreciate the art sufficiently to cause them to employ an expert to beautiful their own surroundings.

Take stage settings and store window displays for another example. Why not teach these for appreciation and possible occupation? I do not need to multiply examples. The point I am trying to make ought to be evident by this time: Instead of teaching art in the abstract I would make it concrete and practical. Instead of teaching pure design in the public schools I would teach design through teaching some art industry or profession. The pure design belongs in the college, not, as a rule, in the public grammar or high schools.

Instead of the long and dry courses in freehand drawing and design I suggest short, intensive courses in the art industries, occupations and professions. Suppose that a given school were to offer six out of the nine I have suggested and that a given boy were to take four of them; for example, posters, stage settings, landscaping and architecture, is it not within the realm of probability that if these were well taught he would have acquired more of value in modern life than if he had spent the same time in formal and often abstract problems that have been common in art courses in high schools. I do

not oppose drill in drawing or designing, but I am reasonably certain that the viewpoint should be much nearer that of the occupation and the problem more concrete than is the case in most schools with which I am acquainted.

Some such reforms as I have suggested are, I believe, of more immediate importance in most places than the introduction of strictly vocational courses. Moreover, they would do more for the future of industrial art, because, while guiding or selecting only a few pupils for training in special schools, they would give that industrial art experience to many which would be the basis of real appreciation, and this appreciation would insure a larger demand for industrial art products.

SUGGESTIONS FOR A PART-TIME PROGRAM

H. G. McCOMB

STATE SUPERVISOR OF TRADE AND INDUSTRIAL EDUCATION FOR INDIANA

Part-time education generally refers to that education designed to meet the needs of those employed minors who are in their fourteenth, fifteenth, sixteenth, or seventeenth years. Only within the last decade or so have we given a thought to the boy or girl who often for very trivial reasons sought employment before completing the common school or at least before completing the high school.

This paper will confine itself to some suggestions as to the organization and installation of a part-time program, assuming that for the age groups of fourteen and fifteen attendance is to be made compulsory a specified number of hours per week.

The writer is of the opinion that educators are too inclined to assume that the idea of compulsory school attendance is accepted by all classes of people. We need in many ways to make our educational purposes better understood, especially by the parents and students of the part-time school.

A personal visit to the homes of some of the boys and girls involved will reveal some interesting facts. Reasons for quitting school are often very trivial. Either John did not like Grammar or his teacher or simply that he wanted to go to work. The economic reason is often given to cover other reasons also trivial. Probably in the middle west not over 15% of these wage earners actually need to contribute to the family income. Mr. H. B. Smith, Special Agent for the Federal Board for Vocational Education, estimates that about 10% really contribute to the maintenance of the home. Personal visits to the home are of value only as the visitor can impress

upon the youngster the idea of his own friendliness of purpose and also the fact that attendance is necessary if employment continues.

The newspapers are only too glad to get good news and it will be helpful for the promoter of any vocational program to definitely seek the aid of this form of publicity. One may hope to reach the boys and girls and parents involved and also acquaint the employers with the laws regarding legal employment of the minors. Very often this service will react favorably upon the vocational program.

Another source of publicity not to be overlooked is the assistance that will be gladly rendered by various civic organizations such as Commercial and Rotary Clubs, Women's Organizations, etc.

Sources of Subject Matter of the Course of Study

We are assuming that the part-time wage earner is compelled to come to school, but the first idea that I want to emphasize regarding the course of study is that of interest. Get the interest and good will of the students at all costs. Forget for the time being all their record at school, especially if they are bad, and proceed to show them that you as teacher or organizer are interested in their welfare in and outside of the few brief hours in which they may face you in the class room. Any sort of a study of the various positions which these boys and girls hold will be helpful, but the more complete this study the more helpful it becomes and it should be the first source of the course of study material.

The boys especially will respond when beginning to talk about their work. A great many questions may be discussed that an ordinary high school group will not grasp in quite the same way. You are dealing with wage earners—who should have some idea of rendering a service proportionate to the wage they received. Loyalty to the employer and ideas of promotion may be brought up. A simple organization chart of several typical industries in which the pupils are working may be studied with profit. The lines of promotion will always interest these pupils. If an occupation does not offer lines of promotion then gradually the pupils may be encouraged to get into lines that do. More of this a little later.

A few problems interesting to the group as wage earners may be mentioned briefly. Many of them will be familiar with at least one "bonus system," the one under which they work or the one under which some friend works. Here then is an

opportunity for a simple arithmetic lesson or several such lessons with live subject matter. Suggestions regarding the theory of bonus systems may be considered. Also some discussion of the piece rate and the hourly wage. One need go no further with the underlying theory than the pupils can follow.

Another suggestive topic—Labor turnover—what do we mean by the expression—What does it cost the employer? What does it cost the consumer—and we are all consumers. How can it be reduced? What relation does it have to final cost of production, etc.? I have simply tried to list a few problems interesting to the groups as wage earners.

The following problems, perhaps, have to do particularly with these wage-earners as members of the social group. I suggest an early study of simple graphs. If any of these youths are underweight get them to change diet a little and graph their own weight from week to week. Very simply graphs may be attacked at first and later more complex ones mastered.

I heard one very interesting and helpful discussion regarding insurance. The topic was brought because a number of boys had some industrial insurance and were making weekly contributions. They took a keen interest in knowing what benefits they were going to derive from this money paid out. The discussion brought out a distinction between so-called "old line" insurance and the fraternal insurance. Tax receipts led to other problems of interest and percentage.

Whenever possible through suggestion the teacher may well bring out the improtance of accuracy and speed in simple arithmetic with some time spent on drill if necessary.

Importance of good English to the social group may be brought out in various ways.

A definite time should be set aside each week to discuss problems of health and recreation.

Placement and Guidance

The matter of issuing permits is often turned over to a person not connected with the vocational or school program. The author feels that this is a serious mistake. In by far the majority of cases the youth seeking a permit is really very much in need of the friendliest type of vocational and educational guidance, and the need does not end when the permit is issued.

Probably the first matter to be discussed at the time a permit is granted is the question as to why the minor is leaving

school. The parent should be present and be willing to state rather frankly what the family income is so as to furnish a basis for discussion as to whether the added revenue furnished by the working minor is a necessity. The advantages of staying in school should be presented as strongly and as sympathetically as possible.

There probably are cases where if a part-time school is in operation the minor may well be given an opportunity to try his hand at an industrial job, as a part of his vocational guidance program. Close contact through the part-time school may result in bringing him back to school with renewed interest in his work.

In at least three Indiana cities, namely—South Bend, Gary, and Richmond, a very satisfactory guidance placement program has been installed and is correlating nicely with the vocational work. In one of these cities 32 out of 162 boys and girls were "placed" in school in vocational and other programs. The story of the work of these bureaus is necessarily a case proposition and one illustration may give an idea of the type of case handled. One boy whom we will call A was returned to an unsatisfactory home from one of the state reform schools. The guidance officer took hold of the case and decided that A must have a job away from home because of the bad influence there.

An appeal was made to the local newspaper which ran a free advertisement for the boy. A doctor replied to the advertisement and after investigating the case decided to give the boy an opportunity in his office and also opened a way to get schooling and in reality a home. At last reports the doctor and the boy were the best of friends and the work program was going satisfactorily. This city has tried out the guidance program and will make it an integral part of the school program next year. If it is decided that the job should be undertaken, then health conditions, wages, and lines of promotion may well receive some attention in frank discussion with boy or girl.

Conclusion

From the standpoint of the employer a complete and satisfactory part-time program cuts down labor turnover and renders a service to the employer by assuring him that he is legally employing the minor. In case of accident, at least this is very important and the reaction upon the public school program is bound to be good.

From the standpoint of the pupil, such a program points

out lines of promotion for every boy and girl and encourages them to select and follow the line for which they are best fitted. It offers supplementary and additional preparation for advancement and opportunity for vocational guidance of the highest type.

From the standpoint of the community, interest is centered in the health and education of a group who may be developed into social assets instead of becoming social liabilities.

PRINTING ROUND TABLE

HAROLD W. GOSSETT, CHAIRMAN
MANUAL TRAINING INSTRUCTOR
INDIANAPOLIS, INDIANA

The Printing Round Table was very informal in character. Mr. Charles W. Hyde, Printing Instructor of School No. 52, Indianapolis, presented a collection of samples which were products of the grade print shops of that city. This collection consisted of announcements, blotters, calendars, tags, and a cover for the school paper. In each case an unusual material such as sandpaper, screen wire, cloth, lace, or linoleum blocks were used for printing either the backgrounds or the designs.

A general discussion followed considering the difficulties of the school print shop relative to the time given for the subject, the equipment, the value of the subject with reference to other subjects taught, and its place in the Junior High School plan.

BUSINESS SESSION

MINUTES OF THE BUSINESS MEETING OF THE WESTERN ARTS ASSOCIATION, HELD THURSDAY AFTERNOON, MAY 5th, at 3:30.

The meeting was called to order by the president, Miss Raymond. The President appointed as members of the Committee on Resolutions, Miss Silke, Mr. Kissack, and Miss Lathe.

The next business was the election of the Nominating Committee. The following persons were nominated: Miss Mason, Mr. Ankeney, Mr. Grover, Mr. Watson, Mr. Wood, and Miss Scovel. On motion the nominations were declared closed. Tellers were appointed and the result of the ballot announced by Mr. Cotter, chairman of the Tellers as follows: Mr. Wood, 56; Mr. Grover 49; Miss Scovel 47; Miss Mason 43; Mr. Watson 30; Mr. Ankeney 12. Mr. Wood, Mr. Grover and Miss Scovel having received the highest number of votes were declared elected members of the Nominating Committee.

The Council reported through its Chairman, Miss Fitch, as follows:

REPORT OF THE CHAIRMAN OF THE COUNCIL

At the May meeting 1920, the Council attempted to hold a meeting preliminary to the session of the Western Arts Association, but as only the Secretary, the President of the Association, and one elected member were present, no business could be conducted.

The first meeting of the new Council for 1921 was called, but as there was not a quorum, the Association, in its business meeting, was asked to authorize the appointment of proxies. Miss Ellis, Mr. Vogel, Mr. Varnum and Miss Wilkerson were appointed, and the regular meeting was held at the close of the 1920 session.

A committee was appointed to outline the duties of the Western Arts Association and any entertaining city relative to the entertainment of the Association. This committee drew up a report which was accepted by the Council and is on file with the Secretary. Copies may be obtained on request.

No invitation for the 1921 meeting was extended to the Western Arts Association at the 1920 meeting. Peoria later extended a cordial invitation, which the Council was very glad to accept.

During the year a partial Council meeting was held in Indianapolis in February, and another in Minneapolis in March. The rest of the business of the Association was conducted by almost weekly correspondence with the Secretary and members of the Council, and at several special sessions held since coming to Peoria.

Because of the difficulty of conducting the business of the Association without a quorum, the Council has decided that, this coming year, in case of necessary absence of members of the Council, proxies may be sent,—and recommends that the Association take whatever action may be necessary to amend the by-laws so as to establish a policy in regard to the appointment of proxies in the future.

A committee was appointed to judge the designs submitted for the Western Arts Association monogram. This committee reports that the designs do not seem entirely satisfactory, and recommends that the contest be thrown open again.

Duluth, Cincinnati, and Indianapolis invited the Association to meet with them in 1922, and the advantages offered by each were carefully considered. We should be glad to go to Duluth sometime, but the necessary expenses involved make it seem inadvisable to accept that invitation until our finances are in a better condition, and railroad rates lower. The arguments in favor of Cincinnati and Indianapolis seemed to be fairly equal, but as Cincinnati had announced its intention a year before, of inviting the Association, the unanimous decision of the Council was in favor of Cincinnati.

Because of the war, high prices, the omission of commercial exhibits, and the omission of the 1918 meeting,—the financial status of the Association was very low when its affairs were handed over to the 1921 Council. We had about $600.00 on hand, and if we had printed the annual report we should have been about $300.00 in debt. The report was therefore omitted, and will be printed with the 1921 report.

The treasurer's report which follows, will, I think, prove that the crisis is passed, and that the Association is on the upgrade.

Respectfully submitted,

FLORENCE H. FITCH,
Chairman of the Council.

May 1921.

REPORT OF TREASURER
WESTERN ARTS ASSOCIATION
1920-21

The Secretary-Treasurer reported as follows: On pages 22 and 23 of the Program was printed the report of the treasurer up to April 20th, 1921.

Cash on hand April 20th, 1921	$ 261.98
Bond	501.25
Amount due for advertising	839.00
Estimate receipts from commercial exhibitors	1200.00
Estimate receipts from memberships, 500	1000.00
Total estimate of Receipts	$3802.23

Disbursements:

Printing bills outstanding	$ 333.95
Cost of Printing Annual Reports and Membership	1500.00

Bulletin:

Cost of Badges	5.00
Expense of Program Committee	500.00
Expense of Editorial Board	300.00
Expense of the President	15.00
Secretary's Expense	100.00
Miscellaneous expense	50.00
Total estimate of expense for the year	$2803.95

Summary:

Estimated Receipts	$3802.23
Estimated Expenditures	2803.95
Estimated Balance	$ 998.28

PEORIA MEETING

Receipts

Balance in Bank July 1, 1920	$ 163.40
Bond No. D110, Book Value	501.25
Dues (409)	409.00
Subscriptions to Bulletins	409.00
Advertising	963.40

Sale of Reports	9.50
Single Admissions	9.50
Interest on Bond	10.00
Commercial Exhibitors	1,330.00
Total Receipts	$3,805.05

Expenditures

Publications	$1,827.07
Expense, Program Committee	389.04
Expense, Editorial Board, Report Convention, etc	80.26
Expense, Local Committee, for Banquet and Printing	17.50
Expense, Secretary's Office	94.54
Expense, Secretary Attendance at Convention	82.42
Expense, Clerical Help at Convention	8.40
Expense, Bond Premium	2.50
Total Expenditures	$2,501.73

Summary

Total Receipts	$3,805.05
Total Expenditures	2,501.73

Balance, Cash in Bank, July 1, 1921	$ 802.07	
Bond No. D110, Book Value	501.25	
Total Assets		$1,303.32

Dated, September 28th, 1921

L. R. ABBOTT,
Secretary-Treasurer Western Arts Association.

Reports of special committees were called for. As the Chairmen of the Special committees on Printing, Appointments, Time, Salary, and Program not being present, no reports were received. Miss Mickle, Chairman of the Educational Exhibit Committee, reported that 25 schools were exhibiting. The Chairman of the Commercial Exhibit Committee, Mr. Elliott, reported that 24 firms were exhibiting and that his committee expected to turn over to the treasurer $1345.00 from this source.

REPORT OF THE COMMERCIAL EXHIBIT AT PEORIA.

In soliciting commercial concerns for exhibit space at the convention it early became apparent that there was considerable reticence on the part of the exhibitors in making the decision to be represented at the meeting. This may in part have been due to the experience of these men at the meeting in 1917, but in a larger measure was probably due to the fact that they were out of the habit of appearing at this Association. It took considerable correspondence in the case of some concerns to convince them that they should go to Peoria. However, we hope that they were so well pleased with everything in Peoria, that it will take considerable less inducement to convince them to be with us next year at Cincinnati.

On page 91 is given a list of the commercial concerns exhibiting with their addresses and the product they handle, also the representatives who were present at the convention are listed in each case.

L. P. ELLIOTT,
Chairman of Commercial Exhibit Committee

The Editorial Board reported as follows:

REPORT OF THE EDITORIAL BOARD FOR YEAR ENDING May 1, 1921

During the summer of 1920, the Chairman of the Editorial Board received a communication from the Secretary, dated July 1st, calling attention to the fact that Council, owing to the high cost of printing and to lack of funds, would probably decide not to print the report of the Annual Meeting held at Detroit in May, 1920. This was later confirmed by a letter from the Secretary dated December 20, 1920.

The Editorial Board has, however, prepared the manuscript for this report, which will be ready to place in the hands of the Secretary May 7, 1921. We do not believe that it would be practical to incorporate the 1920 report in the report of the meeting of 1921, and therefore recommend that these reports be published as separate volumns, when sufficient funds are available for that purpose.

The following expenses have been incurred up to and including the first of May, 1921:—

The George Donnelly & Co., court stenographers and reporters, for reporting the Detroit meeting and transcribing 412 typewritten pages of manuscript	$388.00

Money advanced by Carl T. Cotter, Chairman of the Editorial Board, for stenographic services incidental to the securing of advertisments for the Preliminary and Final Programs and for copy work incidental to the preparing of the manuscript	$21.00	
Postage on account of the above	4.71	25.71
Total		$413.71

Respectfully yours,

CARL T. COTTER,

Chairman of the Editorial Board.

April 28, 1921.

Under the heading of new business, a motion was made and seconded that a Publicity committee be appointed to act with the National Education Association and other organizations to educate superintendents and school boards to the point where they appreciated the desirability of paying the expenses of their specialists to conventions of this nature. Motion carried.

It was duly moved and seconded that the above committee be asked to try and arrange for definite representation of our Association at other organization programs in order to boost attendance at our conventions. On motion duly seconded, the meeting adjourned.

L. R. ABBOTT, Secretary-Treasurer.

MINUTES OF THE BUSINESS MEETING OF THE WESTERN ARTS ASSOCIATION HELD FRIDAY EVENING, MAY 6th.

The meeting was called to order by the President, Miss Raymond, at 10 p. m. The Committee on Resolutions reported as follows:

REPORT OF THE COMMITTEE ON RESOLUTIONS WESTERN ARTS ASSOCIATION, PEORIA, MAY 6, 1921

The following resolutions were referred to this committee for consideration:

1. Near East Relief.
2. American Legion, Relief of Disabled.

We recommend that these resolutions be adopted and that notification of our action be sent to the proper parties.

The committee has also the honor to present the following resolution:

WHEREAS, the 1921 Meeting of the Western Arts Association now closing has been one of the pleasantest in its recent history,

THEREFORE BE IT RESOLVED, that we take this opportunity of placing on record our appreciation of the cordial welcome we have received, and of the many ways in which the hospitality of our Peoria members and friends has been expressed.

The fine work of our officers and standing committees gave us an excellent program and the local committees, our efficient Mr. Siepert in charge, made the convention part of our work easy for us and gave us a good time besides.

The addresses of the speakers on our opening program, Mr. Willis Evans, Executive Secretary of the Association of Commerce, Mr. George Mitchell, President of the Board of Education, and our particular host, Director Burgess of Bradley Institute, encouraged us to feel at home and we certainly did so. We are especially grateful to Director Burgess and his faculty under whose roof we found a delightful place of meeting, delicious luncheons, and courteous and efficient service and fellowship at all times.

We are indebted to the Board of Education and the Superintendent of Schools for the opportunity to meet Tuesday evening in the pleasant hall of the school Administration Building and to visit the Peoria Schools while in session; to the teachers for the charming reception in their beautiful clubrooms and their excellent concert; and to the pupils of the Public Schools for the many tuneful additions to our program.

To the Association of Commerce, we owe the provision of a place of meeting for our evening sessions and a most delightful automobile ride. We shall long remember the beautiful views from lowlands and from heights, the bright sunshine and refreshing breezes of that trip, for which we may in part thank Peoria's efficient Weather Bureau on the Institute Campus.

To the ladies of the First M. E. Church of Peoria, who with their own fair hands, we understand, prepared the larger part of the dinner, we owe the material pleasures of our An-

nual Banquet, and to Miss Hadley of the Home Economics Department of Bradley Institute the presence and service of her class as waiters.

To the Peoria Players, who so kindly gave of their time and their talents for our entertainment, and to Miss Coleman's Dancers, who brought the rhythm and poetry of music in form and color before our eyes, we wish also to express our sincere thanks.

To Miss Mickel, who arranged for and installed, under difficult conditions, our educational exhibits; to Mr. Elliott, who rescued our commercial exhibitors from their temporary retirement and made them once more a vital part of our convention, a special vote of thanks is due.

To Miss Peterson and Miss Lester, who provided so generously for our social, artistic and musical entertainment; to Miss Dailey and her excellent student orchestra; to Mr. Stead and Mr. Tello for their fine musical numbers; and to Miss Case, whose girls served refreshments to us at the various functions to which we were invited, we wish also to express our grateful appreciation.

Respectfully submitted,

LUCY S. SILKE, Chairman.

RESOLUTION ENDORSING THE NEAR EAST RELIEF

WHEREAS, among the peoples of Armenia and Syria a most desperate situation was brought about by the World War, and continues to exist today; and

WHEREAS, the Armenian nation in particular has demonstrated by innumerable acts of heroism, its unflinching support of Christian principles, and civilization, and

WHEREAS, it looks to America as its only hope of earthly salvation, because it has trust in American idealism and because the United States stands as the one unchallenged expondent of Altruism of the spirit of "World Regeneration" which has followed the war, and

WHEREAS, the Near East Relief was chartered by the United States Congress and organized for the purpose of raising and distributing the funds contributed by the American public, in order to relieve the destitution of these suffering races, and

WHEREAS, the thousands of orphans preserved until this time through our efforts are wholly dependent on us for life; now therefore be it

RESOLVED, that the Western Arts Association, in convention assembled, does endorse the efforts of the Near East Relief, and recommends that all educational organizations give a practical expression of their faith in the Brotherhood of Man by bringing before their membership the need of the Near East Relief for liberal support in its calendar of activities,

1. Providing a place for a Near East speaker at appropriate times.

2. Urging the adoption of an orphan Near East child by their members or groups.

3. Giving all possible publicity to the Near East Relief work in their educational papers and use of Near East Relief literature.

The committee recommends the adoption of the foregoing resolutions and would request the Secretary to notify the Near East Relief Committee of this action.

RESOLUTIONS FOR RELIEF OF THE DISABLED

WHEREAS, as a part of the great body of American public opinion which compelled and supported the entrance of this nation into the World War for democracy and freedom against autocracy and oppression, we feel solemnly and in duty bound to accept along with the victory our troops so handsomely won the obligation to render to our soldiers, sailors and marines injured and disabled in the service every aid, comfort, and restitution which through hospital care, financial support, and vocational rehabilitation a grateful nation can give, and

WHEREAS, now more than two years after the conclusion of the war, there remains much to be done in providing adequate hospitalization, compensation, and vocational training for our disabled, and

WHEREAS, The American Legion, representing the great bulk of the disabled, as well as all ex-service men and women, is, after careful analysis and study, suggesting and supporting a program of relief for the disabled which commends itself to us as most conservative and reasonable, and

WHEREAS, with deep consciousness of our debt to the disabled we wish to join our voices with the voice of The American Legion in requesting that the legislation proposed be given earnest consideration by the national Congress,

THEREFORE, BE IT RESOLVED: That we hereby indorse the program of legislation asked by The American

Legion of the Sixty-seventh Congress in the interest of the disabled soldiers, sailors and marines of America, and urge upon our Representative from this district and our Senators from this State the speedy enactment of the five bills involved, including

1. Legislation consolidating the three ex-service bureaus.
2. Appropriations for a permanent hospital building program.
3. Legislation decentralizing the Bureau of War Risk Insurance.
5. Legislation to further extend the benefits of vocational training and providing vocational training with pay for all disabled men with disabilities of 10 per cent. or more traceable to the service.
5. Legislation providing privilege of retirement with pay for disabled emergency officers of the World War.

WESTERN ARTS ASSOCIATION.

L. R. Abbott, Secretary. Ruth Raymond, President.

Grand Rapids, Michigan, May 6, 1921.

On motion duly seconded the report of the Resolutions Committee was accepted and adopted.

The Committee on Designs reported through Miss Fitch that they felt the designs submitted did not lend themselves well to the use to which they were to be put and that the character of the designs presented would indicate that the statements made regarding the contest were not clearly understood. They would therefore recommend that another contest be held and that a longer time be permitted for the submission of designs. On motion duly seconded, the report was accepted and adopted.

The chairman of the committee on the Use of Museum and Museum Material, Mr. Howard Rossiter, reported as follows:

REPORT OF THE COMMITTEE ON THE USE OF MUSEUMS AND MUSEUM MATERIAL

The Committee on the Use of Museums and Museum Material has conceived its duty to consist in finding out how museums and their collections are being used and how they may advantageously be used further by teachers in elementary and secondary schools.

We shall know very much more about the subject next month than we do today, for the American Association of

Museums is going to hold its annual meeting May 23rd, 24th and 25th at The Cleveland Museum of Art, and is to devote the morning of May 24th to a discussion of the problems of museum educational work. It would be preumptuous of your committee to make many recommendations before hearing the discussion of the following topics which are to be taken up at that session:

(1) Classes in the museum; Shall there be a scheduled course of museum instruction? Laid down by school authorities or by the museum? Or shall the initiative be left to the individual teacher? Credit allowance to pupils and placing such work in school hours. Transportation of classes. Support of museum work by school authorities. Visual and tactile instruction. Capacity of museum to meet demands of public schools. Findings and recommendations.

(2) The teacher and the museum. Methods of holding interest of teachers. Museum courses for teachers; coordination with classroom work; academic credit; work with normal schools. Findings and recommendations.

We do, however, recommend that cooperation between schools and museums be made the subject of a round table at the next annual meeting of this Association.

For the present we may report something of the actual condition of such cooperation.

Almost every art museum in this country is developing its educational work in cooperation with the public schools. The museums are feeling their way. Out of ten of the most important, only one is not pushing its work with the schools, and that because of its inaccessible location. Of the nine, all have a more or less systematic cooperation. Three of them limit the system to the seventh, eighth, and ninth grades, but provide for any other classes which come on the initiative of the teacher. In most cases ther eis no compulsory schedule but the city of Providence, R. I., send each of its seventh grade classes to the museum once, and Pittsburgh, Pa., sends each eighth grade class three times, during the year. In these two cities the scheduled classes have their car fare paid by the school.

In the largest cities regular scheduled visits by all school children are clearly impossible. The Metropolitan Museum of

New York, reaches an enormous number of children without any regular schedules.

Five museums give no technical instruction to visiting school children, four give it to specially talented pupils, who are given scholarships in the Saturday morning classes, and one of the four, Cleveland, gives drawing to the regular visiting classes. Cleveland is the only city which keeps a public school teacher at the museum. That accounts for the technical instruction to regular visiting classes. Minneapolis maintained a supervisor of art appreciation at the Minneapolis Institute of Art for two years, but has not yet filled the vacancy which occured a year ago on the resignation of the supervisor.

Nearly all museums are either now sending out exhibits of museum material, or they are planning to do so.

So far as the Committee can learn, the museum work at its greatest present efficiency provides three or four visits to the museum during the elementary school course for each pupil, except in the case of schools so favorably situated that the pupils may visit the museum frequently. Visits of high school pupils are almost entirely dependent upon the teacher. Museum visits, so rare for the majority of students, ought to be made of the greatest possible worth, they ought to be increased in number so that every child could visit the museum at least once a year, and the museum material ought to be made available for far greater use, especially by the development of museum extension exhibits. A future development, of museum service to schools is the establishment of branch museums, analogous to branch libraries, but it is beyond the present powers of the Association to cope with the difficulties in the way of such a program.

What we may do is to increase and improve the visual instruction provided by visits to museums, and aid the museums in planning their lending exhibits so that they may be of direct usefulness in furthering the purposes of the teachers.

The initiative toward cooperation comes now largely from the museums. This is natural, for the museum workers are the most keenly conscious of the value to the student of contact with the collections, but the museum workers are not fully prepared, either by training or by school contact, to grasp the purposes of the school teacher. The museums urge their ideas on the schools, and the schools sometimes accept them. This gives rise to the obvious danger that the schools may sometimes get what is not most useful to them. A greater usefulness could be brought about if the teachers themselves would

study the problem of visual education as applied to art, and present their needs to the museums, and develop a program which would have the double value of the museum workers breadth of acquaintance with the history of man as revealed through the arts and the school teacher's scientific pedagogy and definite purposes.

Visual instruction is having a tremendous vogue, and this association, whose occupation is with the visual arts, should use this vogue to influence school principals and boards of education to provide the inspiration of art works for the schools, either through active museum cooperation, or, in the absence of a museum, through developing lending collections. These collections need not have great money value in order to be beautiful. A school art teacher should not be compelled to offer her pupils no higher inspiration of beauty than that of her own drawings. No teacher who has enjoyed the touch with museum collections could be content with such a standard.

If the art teacher alone feels unequal to the task of stimulating a community to provide collections of art for her pupils, she may find powerful allies in the teachers of history, geography and literature, who are all stirred with the need of visual instruction. The manual training teacher should be the natural ally, as he is in this Association.

Museums are springing up in this country like mushrooms. Your committee recommends that you cultivate the crop, and use every effort to cause it to produce genuine nutriment in the cultivation of art among school children.

The report was accepted.

The Council reported on the place of meeting, stating that the Council had decided that for the best interest of the Association the 1922 convention should be held in Cincinnati. Invitations had also been received from Duluth and Indianapolis and while for many reasons the Council would like to accept each of these invitations, when all the factors entering into the problem were considered, the Council voted unanimously to accept Cincinnati's cordial invitation.

The President announced as the Publicity Committee, Mr. Harry E. Wood, Miss Mason, and Miss Silke, which at the business meeting on Thursday was ordered appointed.

The committee on Nominations placed in nomination the following people: For president, Mr. Carl T. Cotter, Director of Manual Arts, Toledo, Ohio; for vice-president, Miss Mabel Williams, Director of Art, Oak Park, Illinois; for auditor, Miss Frances Mason, Boone, Iowa; for member of the Council, Miss

Ruth Raymond. On motion duly seconded, the report of the Nominating Committee was accepted and the parties nominated by the committee were declared elected.

The newly elected President, Mr. Cotter, was called to the chair and made a few remarks.

The meeting then adjourned.

L. R. ABBOTT, Secretary-Treasurer.

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